

# Spiritual Heritage of **Annamacharya**

*Volume - II*

**Prof. Dr. M. Narasimhachary  
and  
Dr. Miss M.S. Ramesh**



**Tirumala Tirupati Devasthanams  
Tirupati**



*SPIRITUAL HERITAGE OF*  
**ANNAMACHARYA**

**Volume - II**

By

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**Tirumala Tirupati Devasthanams**  
**Tirupati**  
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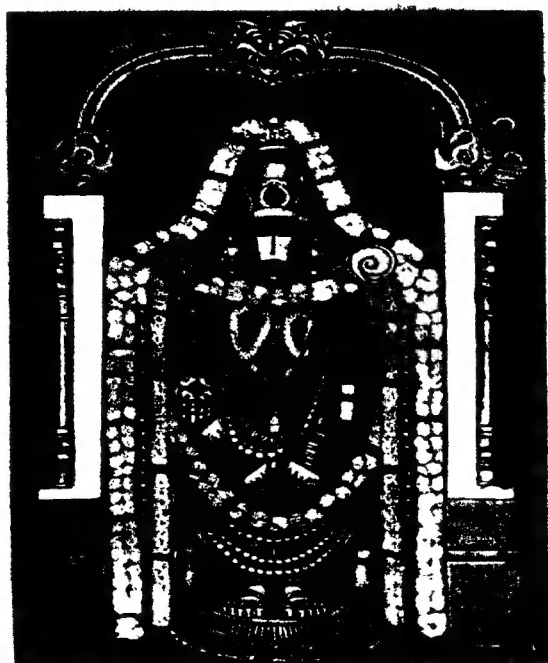
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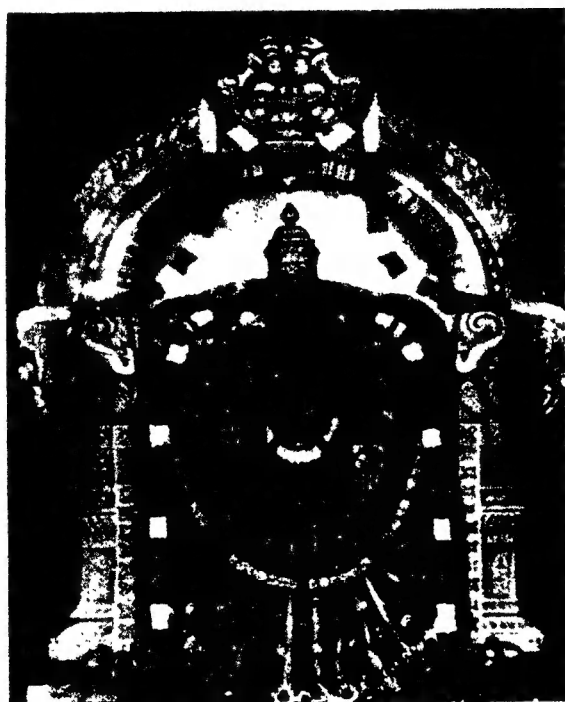
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## **Foreword**

The great savants and saints of our country visualised the concept of a loving personal God and emphasised pure devotion and simple faith as a sure means to the highest spiritual experience. The teachings of these pious souls have been interwoven into the life, character and speech of the millions of people. Their compositions, rich in poetry and sublime in exposition of philosophical truths rank high in world literature. Their devotional outpourings full of ardour and love reach the deepest recesses of our emotional and spiritual consciousness.

Among the renowned saints and mystics who showed us the pathway to Bhakti and God-realization, the name of Tallapaka Annamacharya shines like a many-splendoured gem. The celebrated vaggeyakara who lived in the sixteenth century blazed a new trail in devotional poetry and gave a new vitality to 'bhajana sampradaya'. His intense devotion to Lord Venkateswara has few parallels in religious history. Annamayya's compositions in praise of the Lord of Tirumala are matchless for their sheer beauty of expression, enchanting music and devotional fervour. He can expound even the most esoteric spiritual ideas in elegant yet simple Telugu. Indeed, all his sankirtanas as the composer himself

admits, are the exquisite flowers he offers endearingly to Lord Srinivasa.

The present book second volume of 'The Spiritual Heritage of Annamā charya' is a collection of Annamacharya's sankirtanas translated into English by Dr. M.S.Ramesh and Dr.M.Narasimhachari. The translators effortlessly convey the essence of Annamacharya's devotional poetry and retain its Original charm. The book also contains an introductory chapter on the concept of Saranagati which gives us an insight into the salient features of Vaishnava philosophy and metaphysical approach of Tallapaka Annamacharya. The translators deserve all praise for the meticulous care they have taken in translating the adhyatma sankirtanas of Annamayya with commendable ease and mastery in the interest of non-Telugu speaking readers.

I am extremely happy to dedicate this publication to the devotees of Lord Srinivasa.

**Executive Officer**

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## PREFACE

This Volume is the follow up Volume to our earlier Book "Spiritual Heritage of Annamacharya" published by Tirumala Tirupati Devasthanams in the year 2001. In that book, twenty-five Aadhyaatmika Sankeerthanams of the renowned Composer Sri Tallapaaka Annamacharya presented in original along with a free translation of the said poems and a brief explanation of the significance of those poems.

In the previous book, there were two general Chapters, one dealing with the life history of Annamacharya and another comparing his philosophy and thoughts with those of the Alvars. In this book also we have presented as a general backdrop to the thoughts of Annamacharya a Chapter on the concept of Saranagathi which is a very basic tenet in Srivaishnavism. That is followed by presenting another set of 120 poems of Annamacharya with a free translation into English of those poems along with a brief explanation.

These 120 poems have been selected from Volume I of the Aadhyaatmika Sankeerthanalu published by the Tirumala Tirupati Devasthanams. The Tirumala Tirupati Devasthanams have indeed done a very great service by publishing all the songs of Annamayya in a number of Volumes. As is well known, Annamacharya initiated into Srivaishnava tradition by Sri Aadivan Sathagopa Jeer, founder of the Ahobala Math in 1398 AD. The poems of Annamacharya eloquently advocate the basic tenets of Srivaishnava religion and philosophy propounded by Sri Ramanuja in simple words which appealed to the minds and hearts of true devotees. As most of the poems of Annamacharya are in Telugu, they reach a wider reading public only if they are translated into English. The earlier book written by us and published by the Tirumala Tirupati Devasthanams was the first attempt made by us when we collected just twenty-five poems of Annamayya and presented it in English. The format adopted by us was to first present the transliterated version of the Telugu poem. While presenting the transliterated version in Roman, we took a conscious decision to use popular spelling of the Telugu words and refrain from using the diacritical marks, because we felt that a majority of the English reading public is not familiar with the strict academic system of transliteration. Many, we hope, may find it easier to read the Telugu words in the present version. This transliterated version is then followed by a free translation of the said poem into English and wherever necessary, a brief explanation is also given. While presenting the explanation, an attempt has been made to compare, wherever possible, the expressions and ideas of Annamacharya with those

found in the scriptures like ■ Upanishads, the Gita, the Pasurams of Alvars and the thoughts expressed by Srivaishnava Acharyas like Yamuna, Ramanuja and Vedanta Desika in their treatises. An attempt was also made, wherever possible, to ■ on the similarities of the thoughts expressed by Annamayya with those of famous Telugu poets like Potana, Vemana, Ramadass and others.

We learn that Volume I which was published in 2001 had ■ good reception from the reading public inasmuch ■ the entire 2000 copies that were printed have almost been sold out. This response from the reading public encouraged ■ to now present another set of 120 poems through this Book. We have indicated at the top of each poem the number which corresponds with that given by Tirumala Tirupati Devasthanams in their publication of Aadhyatmika Sankeerthanalu, Volume I (A.S. Vol. I). This would enable those who know Telugu to refer to the original, if they so desire.

We wish to place on record our grateful thanks to all the members of our family who consistently encouraged ■ in this venture of ours. Our special thanks are due to Dr. M.S. Lakshmikumari and Dr. M. S. Rajajee, from whose books, we have liberally quoted wherever necessary.

We wish to express our special thanks to Sri Ranganathan for the excellent secretarial assistance provided by him. The job was fairly heavy. But Sri Ranganathan did it in a willing and cheerful manner. What is more, he personally involved himself in this work with commitment as ■ true Vaishnava. On many an occasion, he also chipped in, drawing our attention to the Pasurams of Alvars which conveyed almost the same thoughts as those expressed by Annamacharya through his Telugu poems. Our special thanks are to him for the excellent secretarial assistance, as also the personal involvement which he showed in doing this work.

We wish to place on record ■ special thanks to Mr. Ramji, who is working as ■ Commercial Tax Officer in the Government of Tamil Nadu. Because of his love of the subject, he was kind enough to come on holidays and extended excellent secretarial assistance.

We sincerely feel that but for the Blessings of the Lord of the Seven Hills, we could not have undertaken this work. We do hope and pray that readers of this book will derive as much satisfaction ■ we did in understanding the deep, fervent devotion which Annamacharya had in the Lord of the Seven Hills. We pray that Lord Srinivasa showers His bountiful Blessings on all the readers.

## CONCEPT OF SARANAGATHI

The goal of every soul who is born in this world is to attain Moksha. In order to cross this Ocean of Samsara and attain Mukti, the scriptures and Acharyas suggest two main Upayas, i.e. paths, viz. Bhakti Marga and Prapatti Marga. By successful adoption of either of these paths the Bubhukshu (enjoyer of worldly pleasure) can aspire to become ■ Mumukshu, (i.e. an enlightened soul desirous of getting liberation) through the Grace of God. An attempt will now be made to briefly cover the contents of each of these Mokshopayas and the difficulties faced in adopting either of the Upayas.

### **Bhakti Marga**

As the very ■■■■ suggests this Upaya prescribes uninterrupted Bhakti or devotion towards God. The nature of the uninterrupted flow of Bhakti is usually compared to the manner in which oil when emptied from one vessel to another flows continuously like ■ stream, i.e. Bhakti Marga expects ■ “Thailadhara” type of devotion. Only then the Bhakti will transform into Para Bhakti and then become Para Jnana and finally culminate in Parama Bhakti. Para Bhakti refers to the stage where the individual has an eagerness and desire to know the Supreme with perfect clarity. Para Bhakti in turn produces ■ desire and determination to see the Lord. When the individual soul wants to see the Supreme who is the abode of attributes like Jñāna and Ānanda, he wishes to have a visual perception of the Lord. This visual perception is called Para Jnana, in other words, it is a perfect vision of the Svarūpa of the Lord. But this stage also does not satisfy the true devotee who then gets worked up with an unsurpassed excessive love for the Lord, similar to the feeling that a man who is suffering from great thirst experiences at the sight of a tank full of water. This is the stage of Parama Bhakti. In this stage, the soul wants to enjoy the Lord without limitation, and thinks it is impossible to live any longer without his being one with the Lord. He cries out for immediate Moksha and seeks union with the Lord.

Bhakti Marga is often referred to as Ashtanga Yoga, very often identified with Patanjali's system. But this Ashtanga Yoga refers to the components of Dhyana Yoga. It is the necessary first step in Bhakti Marga. To practice Bhakti, Devotion to God, Dhyana is necessary. This concept of Dhyana has got eight Angas or aspects. These are detailed by Sri Vedanta Desika in his Saranagathi Deepika, Sloka 21

The eight Angas or component parts are

- |                 |                |
|-----------------|----------------|
| 1. Yama         | 5. Pratyahaara |
| 2. Niyama       | 6. Dhaarana    |
| 3. Asana        | 7. Dhyana      |
| 4. Praanaayaama | 8. Samadhi     |

*Yama* means control of external senses. *Niyama* means self-restraint involving the control of the inner sense, viz. mind. These two are essential to make one fit for taking on the task of Bhakti Yoga. Then, the body should be controlled through adoption of suitable postures or *Asanas* which are helpful to meditate. The next step is to control the breath and regulate it, i.e. the *Praanaayaama* state. The *Pratyahaara* state requires that one should introvert one's vision from external objects into one's own inner self. This is a very difficult task which requires courage and determination to turn all the senses which God has created to look out, instead, to look into one's own self. Then comes the stage of *Dhaarana*, i.e. steady abstraction of mind, followed by *Dhyana*. It is said that these two stages, i.e. *Dhaarana* and *Dhyana* represent the steady flow of oil. Finally the successful *Dhyana* results in *Samaadhi*, i.e. becoming one with or total absorption with the object of contemplation, viz. the Supreme. This coming together of the person who meditates and the object of meditation is the goal. While meditating and contemplating on the Divine, it is possible to have two stages, viz. *Saalambana* and *Niraalambana* aspects. In the *Saalambana* stage one meditates on the Divya Mangala Vighraha of the Lord. The Lord has all identifiable features of face, eyes and feet etc. Contemplating on that Divine Form of the Lord gives mental pleasure and delight to the person who meditates (*Maanasa Saakshaatkaara*) as different from

Chaakshusa Pratyaksha (ocular perception). In the Niraalambana aspect, the Upasaka meditates on the Svaroopas against meditating on the Roopa in the Saalambana stage. This all-pervading Svaroopas in the Niraalamba yoga is therefore not constrained by limitations of time, space or object as opposed to the Divya Mangala Vighraha Roopa. Mastering such ■ Dhyana is the sum and substance of Bhakti. Indeed, Ramanuja identifies Dhyana with Bhakti. This kind of Bhakti can also be cultivated through seven steps.

Bhakti Marga results from seven auxiliaries according to ■■ ancient authority called Vaakyakara, who is identified with Tarika or Brahmanandin. The first is *Viveka*, i.e. discrimination about the food that one eats. It is believed that Sattvic food will promote the attitude of Bhakti by purifying the mind. The second step is *Vimoka*, i.e. freedom from all desires. The third aspect is *Abhyaasa*, i.e. constant repeated meditation on the auspicious object. "Practice makes a man perfect" is an old saying. Nowhere it is more true than in the case of a person who tries to control his mind and make it think of God and only God. Such a control can become perfect only through constant practice. The fourth aspect is *Kriya*, i.e. performance of *Pancha Maha Yajnas*. These ■ per Manu are *Brahma Yajna* i.e. teaching and studying the Sacred Texts. The second is *Pitri Yajna*, wherein one pleases the manes by offering food and water. The third Yajna is *Daiva Yajna* which requires performing *homas* to please gods. The fourth Yajna is *Bhoota Yajna* which requires offering food to the crows and other living beings. The last of the *Pancha Maha Yajnas* is *Nara Yajna*, that is to receive and honour guests. Performing these *Pancha Maha Yajnas* constitutes the *Kriya* aspect of Bhakti Marga. The fifth aspect of Bhakti Marga is *Kalyana*, i.e. adhering to the fundamental truths like Satyam, Ahimsa, Paropakara etc. and being one in thought, word and deed. The sixth aspect is *Anavasaada*, i.e. one should not lose heart even in the face of adversity, i.e. ■■ when the goal seems to be difficult to attain. The last aspect is *Anuddharsha*, i.e. one should not get excited or become overjoyed. Instead one has to adopt ■ very balanced approach and keep meditating on God till the final stage of *Saakshaatkara*. The

observance of these seven angas is essential to generate and mature Bhakti. Thus Bhakti through Yoga leads to Para Bhakti, which leads one to Para Jnana which in turn leads to Parama Bhakti.

But Bhakti Marga has got various limitations. It can be adopted only by a person who has the necessary Jnana and Shakti, i.e. knowledge and competence. This knowledge and competence emanate from a study of the Vedas and performing the various rituals and practices ordained by them. In brief, it means that all the seven steps of Bhakti Marga cannot be practiced by those who are disqualified by birth in the lowest order (See *Kriyaa* above). Even those who are born in the upper class will not be able to adopt the Bhakti Marga if they have deficiency in Vedic knowledge or Vedic practices or both. Further, this Bhakti Marga has to be practiced over a long period as one has to atone for the sinful Karma accumulated till the date of adoption of Bhakti Marga. It therefore involves great amount of exertion over a long period. That is why it is very often said that to follow Bhakti Marga is as difficult as trying to cross a river of fire on a bridge of hair. Any lapse in implementing the methods prescribed will push the net result further away from one's reach and requires starting the whole difficult procedure again from square one. In brief, it appears that following of Bhakti Marga is inconsistent with the nature of the ordinary human beings who are incapable of continuous sustained effort.

### **Prapatti Marga**

The difficulties faced in proceeding on the path of Bhakti Marga mentioned above should not make one despondent and depressed. One loses one's heart wondering whether any of us, mere mortals, will be able to attain Moksha. As if answering this doubt, Sri Vedanta Desika in his *Saranagathi Deepika* (verse 25) gives a very interesting example. He says a dwarf who desires to pluck and enjoy a fruit hanging high upon a tree need not give up hope and think that the fruit is beyond his reach. Instead, he can entreat a tall individual to pluck the fruit and give it to him. This method is *Saranagathi*. The person who is unable to adopt Bhakti

Marga should pray to God who is the tall person referred to above and request him to give the fruit which the practitioner of Bhakti Marga hopes to attain through self effort. The tall person is therefore the Supreme Lord. Or that person can be one's own preceptor. In brief, therefore, Sri Desika says that all of us, mere mortals, incapable of living upto the yardstick prescribed for practicing Bhakti Yoga have to only turn to Saranagathi Marga. We should surrender at the Feet of the Lord and request Him to confer the fruit of Salvation. That is why it is said that Saranagathi is the path which is open to all irrespective of caste, creed or sex and that it requires to be practiced only once. It is not long and tedious and the results are assured, provided we win the Grace of God.

To now study Saranagathi as a Mokshopaya.

Prapatti marks an intense state of Bhakti. It is known generally as Nyaasa, Tyaaga (sacrifice), Saranaagathi (taking refuge in the Lord), Prapadana (seeking asylum), Aatma Nikshepa (surrender of self) and Bharanyaasa (transferring the burden of protection). All these several words only mean one thing, viz. seeking refuge in the Feet of the Supreme as the Mokshopaya.

Saranagathi as an Upaya for Moksha is one of the most effective means. The Taittiriya Upanishad lists out in the ascending order of effectiveness, the different paths leading to Moksha. They are

- |           |                                      |
|-----------|--------------------------------------|
| Satyam    | - Practice of Truth                  |
| Tapas     | - Reducing bodily needs              |
| Dama      | - Control of one's outer senses      |
| Sama      | - Control of one's inner sense       |
| Danam     | - Liberally donating one's wealth    |
| Dharma    | - Practice of one's duties           |
| Prajanana | - Begetting children                 |
| Agneyah   | - tending sacred fire                |
| Agnihotra | - Offering to the Devas through Fire |
| Yajna     | - Sacrifices                         |
| Maanasa   | - Meditation on God                  |
| Nyasa     | - Surrender                          |

Thus the Upanishad clearly says that Nyasa is the most effective and the ultimate path for attaining Salvation. The said Upanishad also refers to Nyasa as Devaanaam Guhyam, i.e. the Devas regard Nyasa as a top secret. The scriptures say that Nyasa is "Saakshaat Moksha Upaya", i.e. direct means for Moksha.

Saranagathi has the authority of Vedic sanction, i.e. to say it is mentioned in the Vedas as an Upaya for attaining the Supreme. Scholars, ~~as well as~~ Acharyas proficient in Dharma Sastras have also commended this path. Smriti also sanctions this Moksha Upaya. Above all, it has been recommended by the Lord Himself when he proclaimed the Charama Slokas. This aspect of the Prapatti Marga being recommended by God Himself will be dealt with in greater detail, later.

The main aspects of Prapatti Marga are popularly known as "Shad" Angas (six auxiliaries) as against the Ashtanga Yoga of Patanjali. The first Anga is Aanukoolya Sankalpa. It is the Prapanna should do whatever is pleasing to the Lord and cause Him pleasure. The second aspect is Praatikoolya Varjana. This is the exact opposite of the first Anga. While the first Anga refers in positive manner to what should be done, this Anga details what should not be done. Praatikoolya Varjana means that the Prapanna should not transgress or violate any of the laws laid down by the Supreme Being and that he should be determined to renounce what is repugnant or displeasing to the Lord. The third Anga is Mahaavisvasa. The Prapanna should have unshakable faith in the Lord as the sole unfailing Saviour, Protector and Succour. While explaining this concept, Sri Parasara Bhatta gives a simple illustration which brings out very clearly the content of this Anga. He says that once a landlord asked his tenant to pay rent at one Kalam of Gingelly seeds as Melvaram, that is contribution by the tenant to the landlord. The tenant pleaded his inability to pay that much. The landlord then very graciously replied, "well, I concede your request, instead of one kalam of Gingelly seeds, you pay me one kalam of Gingelly oil"! To obtain one kalam of Gingelly oil more than one kalam of seeds will have to be used. So, if a person expresses inability to pay one kalam of Gingelly seed it is his belief Visvasa. But



when he agrees to pay instead one kalam of Gingelly oil, he must be having Mahaavisvaasa, i.e. tremendous belief in his ability to deliver the goods against all odds. The fourth Anga is known as Goptritva Varana. This aspect exhorts the Prapanna to formally beg and seek the Lord to protect. The next Anga is known as Aatmanikshepa and Kaarpanya or Aakinchinyam. Here, the devotee has to categorically say that he is an absolutely helpless, worthless, incapable person and that he is not fit even to aspire for God's Grace; he/she yet is pleading with the Lord to shower His Grace. Then he/she has to offer himself/herself at the Feet of the Lord. (N.B.) Some preceptors take Aatmanikshepa and Kaarpanya as one unit and say that Prapatti has five auxiliaries (Pancha-angas) instead of six.

In brief, the person who observes Prapatti Marga should be willing to carry out the dictates of the Lord and please Him. He should not do anything which will displease Him. He should have absolute unquestioned faith that the Supreme Lord will protect him. He should seek the Supreme as the sole Saviour. Above all, he should clearly, in unmistakable terms say that he is helpless and cannot survive without the powerful Supreme Being extending a helping hand. The Prapanna who follows the Prapatti Marga need not have Jnana and Shakthi. He need not be proficient in Vedas and other scriptures. He is to firmly believe that the Upaya (means), as well as the end, i.e. Upeya are all one, viz. the Supreme. The means of God-realisation is God Himself and the Upeya, that is the goal, is also God. Offering his own self, offering his entire burden or responsibility, offering the ultimate fruit of this act, viz., the Bliss of Liberation to God alone, called Svaroopaa Samarpanam, Bhara Samarpanam and Phala Samarpanam become integral parts of Prapatti. The Siddhopaya (The means already existing) is Narayana Himself and the Saadhyopaya (the means to be implemented) is Bhakti/Prapatti.

Prapatti Marga is thus very simple. It is quick, easy, Universal, does not have the danger of any possible omissions and lapses. It is result-oriented. The Svetasvatara Upanishad (VI.18) declares this concept for the first time in the statement *Mumukshur*

*vai saranamaham Prapadye*, i.e. "I, desirous of attaining Moksha seek refuge with the Lord".

Prapatti is easier than Bhakti. It is ideally suited with the nature of the Atma especially in this Yuga when Adharma predominates. It is a one-time effort and does not require to be a continued effort as in the case of Bhakti Marga. It eliminates all Karma including a major part of Praarabdha Karma, with one effort. It does not have as pre-requisite, any Agni Karya. Anyone irrespective of caste, creed or sex could observe this Marga. That is why very often, it is stated that Prapatti is not only "Sakrt Kartavyam", but also "Kshana Kartavyam". That is, it can be done just ~~in one~~ and that it can be done in ~~one~~ second. Prapatti is Sarvaphala Sadhana, i.e. it confers all types of desired ends as against Yaagas and Yajnas which confer ~~on~~ people selected specified fruits. To illustrate, a Putrakaameshti Yaga will confer good progeny ~~on~~ the performer. But, Prapatti is a multifaceted tool which will result in satisfaction of all kinds of ends desired and channeled towards attainment of God's Grace and Salvation.

Because of the simplicity of this Marga, many wonder whether it could really wipe out all our accumulated sins. To answer the doubt, the Acharyas say that in Saranagathi, one approaches the Lord the strict disciplinarian. Father, through the benign Mother Sri or Lakshmi who will effectively plead with the Supreme on behalf of her children. She has abundant Vaatsalya; she takes the role of Purushaakaara (mediator) and prevails upon God to forgive all ~~our~~ sins. That is why Prapatti, which appeals through Sri, the Supreme Mother, will never fail, whatever be the magnitude of our accumulated earlier sins.

Some also wonder how when it is said Brahma and Siva ~~even~~ find it difficult at certain occasions to have a glimpse of the Lord, the ~~more~~ mortals can so easily attain Moksha through Saranagathi Marga. This doubt is answered by the Acharyas who say that the Supreme Lord is ever, if not ~~more~~ anxious than even us to take us back to His Abode! The moment ~~we~~ express any slightest wish and raise ~~our~~ hands in helplessness, He immediately rushes to

our rescue, because His love towards His children is phenomenal (Daya Svaroopi).

There are others who wonder how a small act of Prapatti can result in the Supreme Bliss of Salvation. This again is answered by taking note of the phenomenal affection which God has towards us, His creation. Even a small act on our part has the geometric multiplier effect. We only have to seek Him with true faith. He will respond without fail as happened when Draupadi threw up her hands and cried out to the Lord seeking His help, or when Gajendra trumpeted his pain and sought Saranam with the Lord or when Vibheeshana approached Rama.

Yet others wonder how Prapatti could have an immediate effect. This again is answered by referring to the great quality of the Lord, that is Daya - i.e. His infinite kindness, which will not tolerate or brook any delay. Desika describes this quality as *Varuththamporaa Arul* (Desika Prabandha, Nava Mani Maalai, verse 9.)

Yet others wonder how Prapatti can confer the benefit on all and sundry irrespective of caste, creed, status etc. The answer again is very simple: in the eyes of God all are equal. He is said to be like the cloud which empties the life-giving water on all, without any discrimination.

As stated earlier, this simple means of attaining Moksha has been expatiated upon by the Lord Himself. The Moola Mantra, the Dvaya Mantra and the Charama Sloka, three well known ones called Rahasya Traya; there are three more less known Charama Slokas. The Charama Slokas given by the Lord are four (1) as Varaaha (2) as Narasimha, (3) as Sri Rama and (4) as Sri Krishna. The Charama Sloka given by Sita is one. On the whole there are five Charama lokas. These are the quintessence of the Saranagathi philosophy. Lord Sriman Narayana gave these assurances through the Charama Slokas on four occasions in four Avatars. The word Charama Sloka means the verse which spells out the last means of Liberation, viz., Prapatti. The first assurance He gave was to Goddess Bhudevi during the Varaha Avatara. The second one He gave was to one and all, in his Nrisimha Avatara. The third one He gave was to Vibhishana

during Rama Avatara. The fourth He gave || Arjuna was during the Krishna Avatara. There is a Charama Sloka given by the Divine Mother Sita Devi during the Rama Avatara.

|| is to be noted that while we are able to trace the Sri Rama and Sri Krishna Charama Slokas, we are not in a position to trace the source of the Varaaha and Narasimha Charama Slokas.

The Varaha Charama Sloka runs as follows:

*"Sthite manasi susvasthe  
Sarire sathi yo narah!  
Dhaatu saamyē sthite smartaa  
Visvaroopam cha maam ajam!!  
Tatastam mriyamaanam tu  
Kaastha paashaana sannibham!  
Aham smaraami madbhaktam  
Nayaami paramaam gatim!!"*

At the beginning of the Kalpa, it is believed that Lord incarnated as a Boar (Varaha Avatara) in order to rescue Mother Earth (Bhudevi) who had been forcibly kept imprisoned at the bottom of the Ocean by the Rakshasa Hiranyaaksha. The Lord killed the Rakshasa, lifted Bhudevi on His tusk and brought Her to the surface. Then, Bhudevi with Her eternal unflinching concern and compassion for her children requested the Lord, in a similar way, to rescue the mere mortals who get lost in the mundane pleasures of the world. It is in that context that the Lord uttered the Charama Sloka stated above. Here the Lord states that if a person when he is physically fit, has perfect control over his mind and is hale and healthy, thinks of Him at least once at that time, later during his last moments, when his body becomes stiff like a stone or a piece of wood, He would remember him and take him to the highest abode.

### Sri Narasimha Charama Sloka

Lord Narasimha, an embodiment of parental compassion (Vaatsalya) has also spelt out the same idea in the Charama Sloka, which runs as follows:

*Satyam braveemi manujaah svayam oordhvabaahuh  
 Yo ~~namo~~ Mukunda! Narasimha! Janaardana iti  
 Jeevan japatyanudinam marane rineeva  
 Paashaana - kaastha - sadrishaaya dadaami muktim.*

“O men! I raise my hands and declare the Truth. I grant liberation to that person, who, while alive, daily chants my names Mukunda, Narasimha, Janardana and becomes at the time of death, stiff like a piece of stone or log of wood. This I do, as if I am indebted to him”

**Sri Rama Charama Sloka** runs as follows:

*“Sakrdeva prapannaaya  
 Tavaasmeethi cha yaachate  
 Abhayam sarva bhootebhyo  
 Dadaami etad vratam mama”*

*(Ramayana, Yuddhakanda, Ch.18, v.33)*

In the Treta Yuga, the Lord manifested as Sri Rama to put an end to the atrocities of Ravana and other Rakshasas. The Ramayana deals with the life history of the Supreme Being in His Avatara as Sri Rama. Many people refer to the Ramayana itself as a Saranagathi Sastra. In the Ramayana, on very many occasions, the Lord proved the efficacy of Saranagathi as a means of attaining Him. “Sri Rama Charama Sloka” is the name given to the words uttered by the Lord when Vibhishana, Ravana’s younger brother sought refuge at His feet, having left all his relations in Lanka. When Vibhishana sought refuge, Sugriva and his companions doubted his sincerity and antecedents and were trying to dissuade Rama from accepting Vibhishana. Sri Rama patiently listened to all their arguments and then uttered the Charama Sloka quoted above. Sri Rama said “Whoever surrenders to Me even once and says that he belongs to Me, to such a being, be it man or animal, I would give Abhaya”. The Lord added that it is the vow or the policy that He had taken upon Himself. That is why Rama is known as Saranagatha Vatsala. Rama illustrated this view of His when Kaakaasura sought refuge at His Feet even after he has committed a heinous act which made Rama release the Brahmastra

on him. On another occasion also when the Samudra Raja sought forgiveness, Rama gave him protection.

### Sri Krishna Charama Sloka

The fourth occasion when the Lord expounded the efficacy of Saranagathi is seen in the Krishna Avatara. This along with the Moola and Dvaya Mantras, known as Rahasya Traya in the Sri Vaishnava tradition. The Sri Krishna Charama Sloka follows:

*Sarva dharman parityajya ekam saranam vraja  
Aham tvaa sarva paapebhyo mokshayishyaami suchah  
(Bhagavad Gita XVIII.66)*

In the Dvaapara Yuga, Srīman Narayana manifested as Sri Krishna to establish righteousness in the world. In the battle-field at Kurukshetra, Arjuna was a bit hesitant to fight against his own cousins. At that time, Lord Krishna explained in detail the relationship of Jivatma with Paramatma and the means by which the Jivatma could reach Paramatma. Lord Krishna then said "your knowledge is limited, your ability is insignificant, your life is short. Therefore do not go about seeking other Upayas which you cannot fully understand, cannot easily adopt and which bear fruit only after much delay. Besides I am of easy access to all. I am the Saviour of all the worlds. I am the only Upaya". So, the Lord said "whoever renounces all dharmas and takes refuge with Me, will be released of all sins. Do not grieve". This Charama Sloka is also an epitome of the Doctrine of Surrender (Nyasa Siddhanta).

### Sita Charama Sloka

It may be noted in this context that the Divine Mother Sita has also uttered a Charama Sloka, which runs as follows:

*Paapaanaam vaa subhaanaam vaa  
Vadhaarhaanaam plavangama  
Kaaryam karunam aaryena  
Na kaschit aparaadhyati (Yuddha Kanda, 116.44)*

"O Hanuman! The noble man must show compassion towards every one, be he good or bad, or who does what deserves

even capital punishment. There is none who never commits a mistake”.

The Divine Mother's advice to Hanuman was to the effect that:

“The wise man will not return evil for the evil done by the wicked. The code of righteousness must be adhered to (at all costs). It is his conduct that proclaims the goodness of a good man”.

The noble man must show compassion towards everyone, O ape, be he good or bad, who does what calls for punishment; for there is none who never does what is wrong. We must not visit with punishment even the Rakshasas, who delight in inflicting pain on all creatures and can take any form at will, even if they do what is wicked”.

Thus, the Slokas give us a simple solution which highlights the quintessence of the Doctrine of Saranagathi. The Lord has thus on quite a few occasions asserted that we should surrender to Him alone and none-else and that all the worldly bondages will then be broken. The sins will be forgiven and the Supreme Bliss will be conferred.

The Moola Mantra as well as the Dvaya Mantra hold in high esteem by the Sri Vaishnavas, as forming two Rahasyas, also reflect and epitomize the Saranagathi philosophy. The Moola Mantra says “*Om Namo Narayana*”. The word Om is called Pranava. It is A + U + M; A or A-kaara stands for Lord Narayana with the Divine Mother, that is Sriyahpathi. Ma or Ma-kaara stands for Jivatma that is the mortal. U or U-kaara stands for *ananyarhatvam*, i.e. Jivatma's belonging to none other than God. Thus this one syllable Om establishes the transcendental immanence of the Lord and His role as the Supreme Protector. “Na-mah” means “I do not belong to myself”. The mere utterance of this word thus conquers the three factors which stand in the way of our Svaroopa, Purushaarth, and Upaaya, like enemies. The utterance of this word “Na-mah” implies the abandonment of Ahamkara (egoism) and the adoption of Saranagathi as Upaya. Further, the word

'Narayana' means one who is the ultimate goal of all things and who is indwelling in everything. The suffix 'aya' indicating in the Dative Case suffix in "Naaraayanaaya" explains Kainkarya, that is, service to the Lord. The Prapanna has only one objective, viz. serving the Lord. Thus, the Moola Mantra clearly states that offering oneself to the Lord is the sure means for Moksha. It is thus clear that Narayana alone is the source of all existence, the goal of experience and the means of realising the goal.

Similarly, the Dvaya Mantra is also the epitome of the philosophy of Saranagathi. It is called Dvaya because there are two statements in it. It reads as follows:

*Sriman Naaraayana Charanau Saranam Prapadye  
Srimathe Naraayanaaya Namah*

This Mantra says, "I seek refuge at the Feet of Sriyahpathi", that is Lord Narayana along with His Consort Sri. The word "Narayana" refers to the God who has got perfections like Sauseelya, Saulabhya, Vaatsalya and Svamitva and who is in every way, enjoyable and blissful. What is more, Lord is inseparable from Lakshmi. The Divine Mother who resides in His chest is ever available to intercede on behalf of Her children, the devotees. Such an intervention by the Divine Mother is always successful. Having succeeded in his goal, the devotee naturally desires to do Kainkarya, i.e. service to the Divine Couple for ever and anon. That is why the use of the word "Namah" which means "I do not belong to myself but to the Lord and I would spend my entire lifetime rendering service to Him so that it gives Him pleasure, and thereby gives me also pleasure". The words "Prapadye" and "Namah" in Dvaya Mantra indicate *Svaroopam Samarpanam* and *Bhava Samarpanam*. It means "I who am destitute of Upayas, surrender the responsibility of protection at the Feet of the Supreme Lord Narayana."

It is widely said that the Moola Mantra expresses Nyasa philosophy in a nutshell, while the Dvaya Mantra makes it more explicit and the Charama Slokas give the meaning and nature of the Lord in a more pithy form. To quote Sri P N Srinivasachari:



*"If the Moola Mantra explains the theory of Saranagathi and the Dvaya Mantra elaborates it, and shows how it is to be practiced, the Charama Sloka explicitly prescribes Saranagathi as the MUMUKSHU to be adopted by the Mumukshu incapable of Bhakti Yoga and expressly promises him release from all the accumulated load of sins that prevents him enjoyment of the birth-right of absolute service to the Lord in Paramapada" (The Philosophy of Visistadvaita, p 391)*

Very many people have a fear that if we perform Saranagathi at the feet of the Lord that is the end of our mortal life in this world. Many therefore would like to seek salvation only just before death. To rid us of this fear Desika in Sloka 30 of his Saranagathi Deepika likens Prapatti to the wedding of the individual soul with Paramatma. The individual soul is the bride and the Lord is the bridegroom. The Acharya who initiates the individual soul into Prapatti is the father who is doing Kanya Daanam. Lord Narayana holds the hand of the Jiva firmly and guides him in the path of Moksha and ensures that he continues to do service to Himself. It is an Atma Vivaha. It is therefore an auspicious event and need not be linked with death.

Having dealt with Prapatti as a fundamental concept in the Sri Vaishnava philosophy, an attempt will now be made to illustrate and elucidate the extent to which this concept of Saranagathi is reflected in the songs of Annamacharya. The life history of Annamacharya has been dealt with in detail in the earlier book, "The Spiritual Heritage of Annamacharya" by Prof. Dr. M. Narasimhacharya and Dr. M S Ramesh published by the Tirumala Tirupati Devasthanams. It is therefore not proposed to repeat the life history of Annamayya in this book. Annamacharya is believed to have composed 32,000 songs and all of them are exclusively on Lord Sri Venkatesvara of Tirumala. Even when he composed a few songs on Lord Narasimha of Ahobila or other deities, he ended each song by saying that, that particular deity is none other than Srinivasa residing at Tirumala! The Adhyaatmika Sankeerthanams of Annamayya cover a wide range, which deal with various fundamental Vaishnava tenets like

- The importance of devotion to Vishnu
- Efficacy of Saranagathi
- The blessed state of a true devotee
- The vanity of worldly achievements and
- The Bliss that encompasses when one seeks Protection at the Feet of the Supreme, etc. etc.

In many of his songs Annamayya praises Lord Srinivasa. At times he quarrels with Him and then seeks His forgiveness. Sometimes he makes fun of Him and treats Him like a friend. But, in all these various modes of address, the unmistakable string of **Khaki** and the single-minded supreme love of the Lord are evident. In many of his songs, he emphasises the ease of attaining Moksha through Saranagathi and the infallibility of Saranagathi as an Upaya for Moksha.

He says, "Seek shelter in the feet of Hari, He will take care of the rest, both in this and the other world, i.e. Leela Vibhuti and Nitya Vibhuti". The poet says in one song "O Lord Venkatesvara! You move with Your two Consorts Sri Devi and Bhoo Devi. Is it then a wonder that we should prosper alike in this earth and in heaven?"

Actually it is very difficult to select the songs which exclusively reflect the concept of Saranagathi from among the compositions of Annamayya because every song reflects in the other of the various tenets of Saranagathi, viz. asserting and expressing regret for his sinful life and reiterating his complete faith in the Lord of the Seven Hills, to rescue him from the abyss and confer on him the Supreme Bliss. The various aspects of *Aakinchanya* (*Kaarpanya Anusandhaana*), *Praatikoolya Varjana*, *Aanukoolya Sankalpa*, *Goptriptyavarana*, and *Mahaavisvaasa* are reflected in many of the songs of the poet. However, in the following few pages it is proposed to highlight a few songs of Annamayya where this concept of Saranagathi is very beautifully expressed.

Once Annamayya was in the Court of Saluva Narasimharaya, the Chieftain of Tanguturu, a town near Tallapaaka and the ruler of Penukonda Fort in the Vijayanagar Empire. Annamacharya used to recite his poems on Lord Srinivasa in the Court of Saluva Narasimharaya. One day the king asked the poet to compose a song on him. Annamacharya turned down this request saying that he would only sing the praise of the Almighty and not mere mortals. Naturally this reply angered the king who imprisoned Annamacharya and tied him up with chains. Annamacharya, the Saint composer then burst into a song which freely translated as follows:

“In moments of hunger or fatigue one’s only support is the  
Name of Hari.

There is no other way

In moments of warmth or of isolation or of capture and incarceration  
one’s only support is the blessed Name of Hari

There is no other way

In times of distress or evil, one’s only succour is the Name of  
Hari.

However much one may struggle,

There is no other way

When bound in chains or sentenced to death or waylaid by  
creditors, the only means of relief is the Name of  
Venkatesa

However much one may struggle,

There is no other way”

As soon as he sang this song, it is said, the chains with which the saint was bound, fell off. This song reflects the Mahaavisvaasa that the divine poet had in Lord Venkatachalapathi. The moment he expressed his helplessness and sought refuge in His Feet, i.e. sought Sarana, the Lord rushed to his devotee and freed him.

In another song, the poet asks the people to serve the Supreme Lord Srinivasa with single-minded devotion. He said:

"Why should one born as a man, ~~serve~~ another man and live in misery day after day?

Why should one frequent places of squalor to ~~fill~~ one's stomach and demean oneself for the sake of a morsel of food?

Why should one yield to passion and be caught in the quagmire of worldliness?

Let us, instead, ~~serve~~ the Graceful Lord of Venkataadri  
Through worshipping Him, one ~~can~~ attain divine bliss".

In brief, the poet says, "seek the Feet of Lord Srinivasa and all your problems will be resolved".

In another song the poet reiterates his absolute faith in the Supreme Lord's power to ~~rescue~~ him from worldly ills. He says:

"When the trunk is there, why should one carry water to the leaves at the top?

When You, O Lord, ~~are~~ residing in my heart, why should I be concerned with other objects?

Some claim to follow the path of the Vedas, but the Vedas are only faces of Your glory

Some seek to conform ~~to~~ the ways of the world, but are not all the world's products of Your Supreme Power?

Some try to suppress the desires of the heart failing to perceive that even those desires are Your creation!

Others struggle to subdue the body and the senses, but Lord, even they ~~are~~ Your creation!

Why should one ~~run~~ hither and thither ~~to~~ attain Supreme Bliss?

When a pond filled with water is nearby, why should one dig in a dry riverbed?

I have surrendered myself to You, O Merciful Lord Sri Venkatesa!

Why should I be concerned with the pursuits of the market place?"

In another song, the poet banks on the Saulabhya and Sauseelya qualities of the Lord and then expresses the ~~longing~~ with which ~~one~~ can approach and attain the Lord. The poet says:

You do ~~not~~ know the art  
 But we reap a rich harvest  
 Out of You, O Lord!  
 Surely Your devotees ~~are~~  
 Cleverer than You!  
 With mere devotion, we catch You  
 And firmly hold You in ~~our~~ hearts  
 Placing a basketful of Thulasi leaves at Your Feet  
 We buy salvation from You O Lord!  
 Your devotees ~~are~~ adepts in the art of  
 Striking rich bargain  
 By bringing to You the products of your own creation  
 We manage to gain Your boundless Grace  
 By offering only ■ Salutation  
 We transfer all our burdens to You, O Lord  
 Your Servants indeed are very clever!  
 Fetching a pail of water from the pond  
 We sprinkle a handful on You  
 And get whatever boons we seek  
 Your devotees excel in such arts, O Venkatesvara!  
 They certainly are far cleverer than You.

The above song highlights the ease with which we can please the Lord who is veritable ocean of motherly affection. The love that the Lord has towards those who seek refuge in Him is phenomenal. Annamayya makes it appear that this great quality of Vaatsalya as ■■ apparent weakness on the part of the Lord, which enables the devotees to take full advantage and try to please Him with simple acts of adoration, but reap a very rich harvest, viz. salvation even with those simple acts. The poet makes it appear that it is very easy to approach the Lord and win Him over to confer the Supreme Bliss on the devotee.

In another song where the Poet chooses to cover all the five (or six) Angas of Saranagathi concept, is mentioned below:

O Lord! I know none other than you  
 (Mahaa Visvaasa)

O Lord! Will You not teach **me** about Your **own** Self  
(Aanukoolya Sankalpa)

O Lord! I like to do things which you don't like,  
O teach me to avoid them!  
(Praatikoolya Varjana)

O Lord! Many are the sins I have committed  
(Kaarpanyam)

O Lord! What is the path which You show me and guide me?  
and

O Lord! What is the way You will adopt to **rescue** me?  
(Goptritva Varanam)

In another song also the poet's supreme unfailing faith in the Lord of the Seven Hills as the sole Saviour, becomes evident. Freely translated, the song runs as follows:

"Be it shine, be it rain, whatever it may be;  
The Master of the Hills (Lord Venkatesvara) is our family deity

Be it **a** scorpion, **a** snake, or **a** place haunted by evil spirits;  
Be it wind, or dust, whatever it be;

Our very **own** true God is the blue-hued One,  
Who quickly swallowed the Kaalakoota poison

**Be** it an ant, be it **a** mosquito, whatever it may be,

**Be** it an old serpent, be it an older serpent,

Whatever it be, Our Master and **our** God is the Effulgent One  
(Dhoomaketu), who is seated on the swift-winged  
Vaahana, which swallows all the snakes.

**Be** it **a** cat, be it **a** bug, be it **a** mouse,

**Be** it false, be it chaff, whatever it be,

The mighty One who is standing aloft the Venkata Hill alone  
is **our** family Deity who rules over us for **ever** and ever".

The above poem has got **a** single thread running through the entire song, viz. that Lord Venkatesvara is the Kuladhana (family property) **and** Kula Daiva (family deity) of the Tallapaaka family. The poet refers to the various instances from mythology. At one

place he refers to the Lord ■ Dhoomaketu, i.e. a meteor or a Comet. As is well known, the Comet strikes the earth from the sky with ■ terrific impact and the sighting of a Comet is always associated with the occurrence of a significant event. Shakespeare, the famous dramatist humorously said ■ no Comet is ■ when beggars die. In this song, the poet says that the Lord is like ■ meteor and is seated on a Vaahana which has as its food the snakes. The reference is obviously to Garuda, the Vaahana of Lord Vishnu who is a born enemy of all the snakes though he is depicted as having eight important snakes around the various parts of his body as ornaments. The poet therefore implies that it is the Vaahana of the Lord, viz. Garuda who is like a meteor which spells ruin to his enemies, viz. the snakes. Dhoomaketu also ■ fire. Fire is the first god with whom our daily chores commence. The word Agni is of ■ well known. The Rig Veda opens with invocation to Agni only. In the Brahmasutra, the word 'Agni' is explained as one of the names of the Supreme Being also.

In the song he refers to yet another incident in mythology when he says that his family deity - Kula Daiva - is the blue-hued One who swallowed the Kaalakoota poison.

Further, if we read this poem, the Anga Mahaavisvaasa strikes one's eye, as he says that the Lord standing on the Venkata Hill alone is his family deity who rules over him for ever and ever. He refers to the Supreme Being as his Kula Dhanam, i.e. a treasured personal family property. Such is the identification of the poet with the Supreme! The single-pointed devotion and the absolute faith that is reposed by the poet in Lord Srinivasa is to be envied and emulated!

In yet another song the poet brings out the beautiful blissful state of the mind of the Prapanna who surrenders himself to the Lord. Freely translated, the song runs as follows:

One who relies ■ the Lord has no cause for grief  
As the gracious Consort of Sri will shield him in every way  
The servant of ■ thoughtful master is in ■ way perturbed;  
And the wife of a good man knows ■ discord

When the father is attentive, the son has no worry;  
 When the lands yield a rich crop, there can be no want;  
 A mighty king knows no fear of an attack from any foe;  
 One who is blessed with riches does not face any want;  
 The righteous who do not know what it is to sin;  
 The pure heart need fear no harm  
 He who has a spiritual teacher lacks nothing;  
 One who is sure of Salvation is not deluded by mirages  
 As Sri Venkatesvara is with us for ever ensuing our good  
 We, his devotees need know no constraints

Let us turn to yet another song, where the poet categorically states there is no other sure remedial path (sanmaargamu) than seeking refuge at the Feet of the Supreme Lord at Venkataadri.

In yet another song the poet virtually repeats the content of the Krishna Charama Sloka -

There is only One Supreme Person who can confer Moksha on us.

There is only one path to attain that Mukti, viz. path of Saranagathi.

Many of my predecessors followed that path.

Worshipped Lord Hari as the only Protector and attained salvation.

In another song the poet says that the Paramatma is **Angustha Parimaana**, i.e. of the size of a thumb. He is for ever the Antaryamin in our hearts. The poet then adds that the **Bhaktas** should realise that they therefore are like atoms at the Feet of the Lord who is an inch in height residing in our Hridaya kamalam (i.e. lotus like heart of ours), out of abundant Grace.

In another song, the poet says that a drop of curds is enough to convert a jar full of milk into curds. Similarly a dark room gets lighted even with the burning of one small lamp. Similarly, one small step of mine, viz. seeking Saranagathi with Sri Hari (Sri Venkatapathi) will be a big step that I take to get relief from all the sins that I have committed in my various births. So the Gita



message of Saranagathi as the ultimate solution is being reiterated by Annamayya here.

In one song he says that Bhakti towards Sripathi is a veritable Chinthamani (i.e. wish-fulfilling Divine Stone). In another song he says that Lord Srinivasa and Tirumala where He resides are everything for him. He says all the Upayas, methods of salvation, nay, the very world, in short, everything for him, is this Lord Srinivasa. The poet then goes on to say that as far as he is concerned, a dip in the waters of Svami Pushkarini at Tirumala Hills is equal to the benefit by bathing in Ganga and other holy rivers. He further elaborates and says that Venkatachala is the **summum bonum** of all Punya Kshetras.

In another song he again expresses Mahaavisvaasa when he says that the ultimate medicine to cure all worldly ills is the Lord at Venkata Hill. In that song he refers to the illnesses that afflict and haunt the human beings and says that the way to cure them is to seek solace at the Feet of the Lord of the Seven Hills. In that song he refers to Dhruva, Prahlada, Narada, Brahma and other great devotees who used this rare high quality medicine which gave them ample reward. He further says that while the Bhautika medicines will make one rid of the bodily ills, the medicine of Bhagavan-Mahima will give one ultimate cure for all the ills, both physical and spiritual. The song freely translated, runs as follows:

O you people, will you not take this most effective medicine?

It is a single medicine for your existence and survival

It is the medicine taken by Dhruva and earlier by Prahlada

It is an efficacious sweet cool medicine

It is the pure medicine taken by our forefathers to drive away all the ills of worldly existence.

It is the same medicine taken without fail by Sage Narada

It is the medicine used by Janaka to survive his ills;

It is the medicine used with good results by all kings, scholars, in all the four Yugas

It is truly the medicine which is enveloping all the worlds;  
That is the most popular medicine which is atop Venkataadri  
Hill and on the banks of the Holy tank and known to all  
the three worlds

In another song he again refers to chanting of the Bhagavan-Nama (Uttering the Divine Name) ■ the Divya Aushadha (heavenly medicine). The poet says that the medicine which the sages, and the Vedic experts search for, the medicine which has no beginning and ■ end, has been discovered by him. He says:

Why do we require the Vedic Mantras?  
Why do we need other remedies?  
The Lord of the Earth is our sole curative all-purpose medicine

Similar thoughts are expressed by him in another song also when he says:

"This is the Supreme Medicine for all ills  
The Name of the Divine Being is the ultimate in medicine".

In another song, he says:

"The Name of the Supreme Lord is the pure and ultimate medicine.

For peace of mind, the name of Sriyahpathi is the true Divine Medicine.

For complete release from all worldly bonds, the remedial medicine is the Father of Manmatha

For the innumerable ills of this world, the water that has been used to worship the Feet of the Lord Hari is the Medicine

For getting rid of our evil Karmas or fate, the worship of Murahari is the important medicine.

For obtaining the 'Iha-Para-Sukha' the sure medicine is the worship of the Lord of Indira (Lakshmi)

Surrender at the Feet of Sri Venkatapathi alone is the Eternal medicine for us"

In yet another song also the poet refers to the Lord at Tirumala as the **■■■■** successful medicine. He says:

“Why do we need the Veda Mantras?

Why do **we** go searching for other means?

The Lord who lifted the earth is our Universal Medicine  
(Bhuvanaushadam)

If we utter the words Hari and Achyutha all **our** sins get destroyed.

If we utter the word Narasimha all the rooted sorrows will disappear.

If we utter the word Purushottama all the wounds and fears will heal.

If we utter the word Srisati Eesa, i.e. Lord of Sri, all **our** worries will vanish.

If we utter the word Govinda we will be blessed with wealth.

If we utter the word Madhava we will attain Moksha.

If we utter the word Narayana **■■■■** body will enjoy all the comforts.

Sri Venkatesvara is the ultimate in Medicine”.

This concept of the Lord as a Doctor and ■ Cure-All-Medicine is also reflected in the Dvaadasa Nama Stotra where it says

*“Achyutaananda Govinda Naamochcharana Beshajaath  
Nasyanti Sakalaa rogaah satyam satyam vadaamyaham  
Satyam satyam punassatyam uddhritya bujamuchyate  
Vedasaashtraat param naasti Na daivam Kesavaath param  
Shareere jarjareebhoote, vyaadigraste kalebare  
Aushadham Jaahnaavee thoyam, Vaidyo Naaraayano  
Harih”*

In yet another song the poet clearly enunciates the concept of **Mahaavisvaasa** as also **Anya Devata Vimukhataa** (i.e. aversion to the other lesser gods) concept. While stressing **■■** the futility of pursuing all and sundry devas for seeking Mukti, he **■■■■■■** on the necessity to concentrate and seek protection with single-minded devotion at the Feet of the Supreme Lord who is the Antaryamin for **■■** of us, and that is the Lord of Tirumala. The song runs as follows:

"O Lord, though it is true that You are the indweller for everyone and all things; yet, a true Prapanna should realise that You and You alone are ■■■ last resort, and worship You, seeking succour

The quality of a noble wife is to approach her husband when he is alone and not approach him dragging him inside when he is in the midst of a milling crowd.

(Similarly) ■ true devotee should know that all the Devas ■■■ but Your different manifestations.

And he, like ■ true wife, will not worship those manifestations of Yours (In brief, the poet says that the true devotee ■■■ will be able to distinguish the Supreme Lord from the other lesser gods)!!

Let us look ■ another song of the poet where he says:

"O Lord, do not get fed up (with me)

O Lord, do not ask (with disgust) "why this person"?

O Lord, I have sought protection with You; I shall not leave You ever;

There is ■■■ to match You, even if one were to search very sincerely and hard;

Even for a fully loaded cart, ■ winnow is surely not an extra burden, difficult to accommodate!

(That is to say even if so many trouble God, ■■■ more person to look after should not pose a big burden to God).

I have full faith in You.

I am firmly convinced that whatever I do, You ■■■ always ■■■ to save and protect me.

It is that firm conviction which emboldened me to commit countless sins deliberately not in the least worried about the God of Death, Yama.

Even if You ignore me and adopt ■■ attitude of indifference, keeping quiet as if nothing has transpired (Even when I am appealing to You), I know none, other than You

You are my only hope, O Lord! "

In the above song, the poet, as ■ devotee expresses unshakable, unswerving faith in the thought that the Lord will surely

save even a terrible sinner provided that sinner expresses full confidence in the Supreme Being as his sole Protector. (*Goptritva Varanam* and *Mahaavisvaasa*)

The poet says that when millions of people seek the attention of God, one more sinner seeking His help should not be a terrible burden and an impossible task for God since He is an embodiment of the quality of Daya and Compassion. That is why Annamayya says that though the cart is fully loaded (i.e. the cart of the souls waiting to be saved by the Supreme) it can accommodate an additional sinner, even as a fully loaded hay-cart can accommodate an additional winnow!

Let us look at yet another song. It runs as follows:

“O ye men, why don’t you leave us alone?

Do not trouble us. Remember this is our life (do not interfere):

The tongue which is habituated to continuously singing the praises of Hari will not sing the praise of others.

The head which bows down at the Feet of Murahari will not bend before others”

In this song, the poet has clearly brought out the *Praatikoolya Varjana* aspect and by implication the *Aanukoolya Sankalpa* aspect of Saranagathi. He says that the tongue should be made only to sing the praise of the Lord and the head should bend down with deep devotion only at the Divine Feet of the Lord. Putting it negatively, he says that the tongue should not sing the praise of mere mortals and the head should not bow down in reverence to anyone other than the Supreme Being. In that same song further down (not quoted above), the poet Annamayya says that the hands which worshipped Sripathi would never commit the mistake of being extended seeking alms, and the feet which have traversed to the temple of God would never be eager, and willing to visit shrines of other gods. This song was sung by Annamayya, as stated earlier in this Chapter, when he was chained by one of the princes, as he refused to compose a poem singing the praise of the royalty.

In another Song the poet clearly spells out the positive qualities of the Lord whose protection should be sought. In short, he is pleading with the Prapanna to identify first the Lord who is sure to protect him and only then seek His protection so that he is assured of Mukthi. The poet is repeating Lord Krishna's assurance in the Gita (XVIII.66) - Seek Me, I will not fail you (*Maa Suchah*). Do not grieve. What is more, in that song, the poet is asking us to seek Saranagathi at the Feet of the Consort of Sri, i.e. Sriyahpathi, thus underlying the Purushaakaara role of the Consort. The song runs as follows:

"I seek refuge with the Consort of Sri;  
 I am convinced and seek refuge with the Supreme Lord who  
 is the Master of all;  
 I seek refuge with Him who is the life and abiding place for  
 all the worlds and the living beings;  
 I seek refuge with Him, who is both the wisdom and forget-  
 fulness in the bodies (of living beings), controls them  
 and protects them.

In yet another song the poet virtually repeats the assurance given in Sri Krishna Charama Sloka. It says:

O Lord Hari, Govinda, Hari, Govinda  
 O Joy to this Soul!  
 As I searched and searched for the meaning  
 I suddenly understood You  
 You asked us to give up other Dharmas  
 You asked us to seek solace only at Your Feet  
 You said You would put an end to our sins.  
 O Hari! Your words never fail  
 You promised to confer Moksha upon us!  
 We, humans, believed this  
 We experienced Supreme Bliss of Paramapada right now!

Thus, the Srivaishnava concept of Saranagathi, not seeking the other lesser gods and other paths for salvation, and seeking help only from Hari - which is the essence of Charama Sloka is reflected in this song. Annamayya says that for attaining

Paramapada, Prapatti or Saranagathi is the only easy path. He says it is not necessary to study the Saastras. Those who do not know to read, those who are not knowledgeable, those who are not educated, need not feel disappointed that they cannot study the scriptures to attain Moksha. Instead, he says, "seek Hari and the rest will follow". "Do not grieve. I will not fail" said the Lord. Annamayya recalls this ~~assurance~~ given by Krishna to Arjuna in the Gita and advises us to seek Saranagathi at His Feet.

In yet another song the poet says that receiving the Teertha and Prasada with utmost Bhakti, having implicit faith, and seeking protection with only Sri Venkatesvara are, the true traits of a Parama Vaishnava (i.e. ■ true Vaishnava). The poet declares "Sri Venkatesvarude Gathi", i.e. only Lord Sri Venkatesvara is our sole solace and succour. These words highlight the Mahaavisvaasa aspect of the Saranagathi.

In another song he refers to the different aspects of the Lord and then seeks His protection. He refers to the role of the Lord as the Master of all Iha and Para Lokas i.e. this world and the other world. In that song the poet says that the Lord who will grant protection to ■ is the One who restored the Vedas from Madhu and Kaitabha, the demons who had stolen it from Brahma and concealed them in the ocean. He also refers to the Deenarakshana quality of the Lord, i.e. His unfailing quality of Daya towards the helpless and hapless devotees. He says, this quality is noticed in the ~~mantra~~ in which the Supreme Being responded to Gajendra the King Elephant and Draupadi the Pandava Queen when they sought His help to extricate themselves from very tense situations. They placed absolute faith in the Lord and unconditionally surrendered to Him and the Supreme did not fail them. The poet also refers to the Sarva Vyaapitva (all-Pervasive-ness) of the Supreme and also refers to Him as the Primordial Being. The poet adds that He is pervading all the eight directions and that He is the source for the Trinity of Gods, that He filled Heaven and Earth while displaying His Visvaroop. In short, the poet refers to the Supreme Being ■ Viraat Purusha who pervaded all the directions, heaven and earth and proved that He is the source

of all creations, the Chetana and Achetana entities and the different ~~parts~~ emerged from different parts of His body. The poet exhorts us to approach this all powerful and all pervading Lord. In this song, the poet also draws our attention to the fact that meaningful, fruitful surrender is to be done only ■ Sriyahpathi, i.e. when the Consort is there along with the Lord. He also refers to the Supreme as the vital breath for all living beings which reflects the great Upanishadic Truth which refers to the Supreme as "*Praanasya praanah*" i.e. life of ■ the living beings. He also says that this is the Supreme Being to whom the Devas rushed whenever they were in trouble with the Demons. The poet clearly brings out the multifarious facets of the Lord and advises us to seek refuge ■ the Feet of such an ■ powerful, responsive Lord who is residing ■ Tirumala.

Freely translated that song ■ as follows:

- "I seek refuge with Him, who, after deep thought and consideration protected me;
- I seek refuge with Him, who rules over the Nitya and Lila Vibhutis;
- I seek refuge with the Supreme, who restored the Vedas;
- I seek refuge with Him, who immediately responded to the cry (of the King Elephant) calling Him as the Primordial Being;
- I seek refuge with Him, who is all-pervasive;
- I seek refuge with Sriyahpathi, i.e. the Consort of Sri Devi;
- I seek refuge with Him, who is the very vital breath for all living beings;
- I seek refuge with Him, who is the source and creator of the Trinity;
- I seek refuge with Him, who is the Lord who rushed to the rescue of the helpless Devas (when they sought His help against the demons);
- I seek refuge with Him, who encompassed the entire earth and heaven (as Trivikrama);
- I seek refuge with that Lord who is Consciousness Himself;
- I seek refuge with Him, who is the Master of all the worlds;



I seek refuge with that Lord who is residing in Sri Venkataadri and who confers bountiful boons to all the hapless and helpless devotees.

In the above song, it is evident that the poet refers to many aspects of Saranagathi like Mahaavisvaasa, Kaarpanya, Goptritva and to some extent Aanukoolya Sankalpa and Praatikoolya Varjana. The last two aspects are implied when the poet refers to and lists out those incidents where God responded to the plea of the devotee and thus advises us to follow those footsteps in order to earn the Grace of Dayanadhi.

In another song, the poet says:

“O Lord! I am the supplicant, You are the Giver.

Why then bargain?

These are my qualities; it is upto you now to protect me in spite of my expressed limitations.

Incapacity is mine; You are the Supreme endowed with all the skills.

All the blame is mine,

I have no Jnana; You are the embodiment of Knowledge.

Oh Consort of Lakshmi, Do not tarry hereafter. Please come and protect me.

Oh embodiment of mercy! You are my sole refuge.

I am the supplicant; You are the benefactor (the Eternal Giver);

I am the one to be pitied; You are the Supreme;

I am the Jeeva; You are the indweller;

I am Your servant (Dasa), You are my Master;

I am the eternal one (as I am Jeeva); You are the Lord of Venkataadri;

O Varada! (One who confers boons); Please come to my rescue “

In this song, we find the poet openly confesses his faults and shortcomings and at the same time recognises the merits in the Supreme Lord which make it almost obligatory for the Lord to protect the devotee. One finds the Kaarpanya, Aakinchinya, Mahaavisvaasa aspects enunciated through simple appealing words.

To take up another song the poet says:

“Nobody can say when, what and how we will think;  
 Our life, riddled with difficulties, is known only to God  
 We know not from where we come;  
 We know not where we will go;  
 We however, know, our Indweller is Lord Vishnu, who never  
 deserts us;  
 Our way of life, birth and entire self is dedicated to Him;  
 (I know not) who my forefathers were;  
 (I know not) who are, these dear children of mine;  
 But, I know our entire life is dedicated to Madhava; we dedi-  
 cate to Him all our enjoyments and pleasures; where  
 earlier were all these heavens?  
 From where did this world in which I live, originate?  
 Ultimately I know only this much that my destination is only  
 Sri Venkatesvara; all our merits and demerits are to be  
 placed at His Feet!

In the above song, the poet brings home to us the ephemeral nature of our existence. We know very little of our past, we know much less of our future and neither do we fully understand the present! That is why, he says, we do not know who our forefathers are, and makes the startling statement that we do not know who these children of ours are. In effect, he says all these so-called relationships are all non-eternal. The only certain, definite Supreme Truth in this world of uncertainties is seeking Protection at the Feet of Lord Srinivasa.

The poet brings home this point effectively in another song. The song says:

“They claim they are elder brothers.  
 They say they are younger brothers.  
 Some claim they are children.  
 They have encircled and intertwined themselves in different  
 forms with me and are wandering about”  
 O Indira Ramana, You alone are everything to me”

Through these thoughts, the poet makes it clear that the human relationships are all a farce. They are like the gossamer

threads in ■ spider's web, frail and fragile. They are not real. They are not truly binding and everlasting. Eternal relationship is the only one between the Jeeva and the Paramatma. Having said that, he pleads with us to have full faith (Mahaavisvaasa) in that Supreme Protector who alone is the Supreme Truth...

In another song the poet refers to the Supreme as Paramatma who has no beginning and ■ end and then clearly says that Saranagathi is the only Mokshopaya. He pleads with the mind of the devotee and says -

“O Ye devotees! chant the word Govinda, Govinda.  
He is Achyuta (Pure, immutable, unfailing);  
He is the Aadi (beginning);  
He is Antyam (the end);  
He is Asuraantakudu (i.e. destroyer of the demons);  
He has manifested on Venkataadri Hill.  
O Ye mind, please seek protection (Sarana) from that Achyuta.

In another song, the poet says that even those who attain Brahma Loka cannot escape rebirth, but those who seek protection at the Feet of Lord Vishnu (Sarangathi), ■ assured of Vaikuntha and release from the cycle of births and deaths. He says:

He will confer the blemishless Vaikuntha;  
He will confer sweet boons;  
He is the Supreme mentioned in the Vedas;  
He is the Lord Vishnu;  
He is the One who has manifested as Sri Venkatesa  
He is the unfailing Protector;  
It is enough if you say Sarana at His Feet

In yet another very popular poem, the poet says that Lord Srinivasa conceptualized and identified by different people differently - each according to his conception. He illustrates this with a simple homely comparison. He says that the pancake prepared by each person, the size, the shape and the taste depends on the dough that is used. To elaborate this thought, he says that the Vaishnavas refer to the Lord as Vishnu, the Vedantins refer to the

Lord ■ Para Brahmam, the Saivaites argue that the Lord ■ Tirumala is Siva ■ Kumara and that the Kaapaalikas refer to the Lord at Tirumala as Aadi Bhairava. Others even refer ■ Him as the Goddess Shakthi - to each according ■ his thought. The poet however advocates the great political axiom, viz. "Let fools con- ■ for the forms of Government, what is needed is a benevolent Government". In a similar vein, the poet concludes by saying - Oh Lord ■ Tirumala, I know that You are the Lord who have taken us under Your wings as ■ Saviour. So far ■ I am concerned the Supreme Truth (Para Tattvamu) is to seek protection at Your Feet (Saranu) (Mahaavisvaasa) to attain the Supreme Bliss. To quote his words:

*"Neevu aithe mammu chekoni unna daivamani*

*Eevalane ■ anedamu idiyae Paratattvamu naaku*

In yet another song, the poet emphatically asserts that the moment we surrender unto Sri Venkatesvara, the Holy Vaikunta is in the ■ of ■ palms. The poet says :

"Oh Sripathi! (It should be noted that he is stressing the Purushaakaara role of ■ Mother) when we sought the help of Your Daasas the fear of the servants of God of Death (Yama Kinkaras) disappeared.

The moment we had Your emblems imprinted on ■ shoulders, the fear of all the punishments was destroyed."

He further says that

"The moment the devotees started treading the path upto Tirumala, the fears of having to tread the Southern path (usually the belief is that the Kingdom of Yama lies in the southern direction) ended.

What is more if ■ stay ■ Tirumala ■ overnight, the wounds caused by ■ hells of Kaalasutra gets cured.

The Chanting of the Divine ■ of Lord Srinivasa ensured the annulling ■ wiping out of the accounts maintained by Chitragupta (the Book-keeper of Lord of Death)."

In yet another song, the poet beautifully lists out the different activities of a normal human being and links it up with the Aanukoolya Sankalpa Anga. In that song, the poet says:

“Oh Lord with Lotus Eyes, all that my eyes perceive are your  
Divine Feet;  
All that I hear, Oh Vishnu, are Your glories;  
All the words that I speak, Oh Trivikrama, are your Mantras  
All my thoughts, I surrender at Your Feet  
Further, whenever I walk, Oh Hari! It is equal to doing  
Pradakshina (Circumambulation) to You.  
All my deeds, Oh Govinda! Are service (Kainkarya) to You;  
All that I eat, Oh Mukunda! is Your Prasadam (It may be  
recalled that similar thoughts were expressed by  
Nammalvar who said “all that I eat, all that I drink and  
even the betel leaves that I chew are Krishna);”

The poet further adds:

“Whenever and wherever I lie down, it is equal to prostrating  
before You  
All my thoughts, O Damodara are centered around You (ob-  
ject of contemplation)  
Oh Sri Venkatanayaka! I entrust my very entire existence to  
You”

In brief, in this song the poet enumerates all the activities which would be welcomed by the Lord and also concludes the song by saying that by performing such favourable (Aanukoolya) acts and by entrusting one's entire self to the Lord (Mahaavisvaasa), we will be rewarded with Bliss.

In yet another song, the poet again stresses upon the Aanukoolya Sankalpa, Praatikoolya Varjana and Goptritva Varana Angas when he mentions the things that should be done and also mentions the paths that should not be followed and finally says that all the other paths are fruitless. The only path that will give the result is surrendering at the Divine Feet of Srinivasa. In this song, the poet says:

“Oh Lotus Eyed Narayana, I have realised that You are my Upaya; all the other Upayas will not bear any fruit;  
 O Lord, the utterance of Your Names (Namas) will remove all sorrows; the utterance of your Name will confer Good (Subham) upon me  
 All the Vedas, Sastras, the Puranas, the Ithihasas are encased in your Name, the rest are all useless; absolutely useless.”

The poet thus, makes no bones about saying what is fruitful and what is waste of effort. In that song, he further refers to the Viraat Form of the Supreme, when he says that

“Your Feet, Oh Lord, are the sky, the earth and the nether worlds, the Jivas originate from your Feet. What is more, the sentient and non sentient, the Divine, the sages, nay, everything are there in your Feet. The rest are all fruitless; absolutely useless.

He further makes it clear that the Trinity of gods is the Supreme Lord Himself when he says -

“The Divine Form of the Lord is the source of creation, sustenance and destruction.”

The poet says that he surrenders his mind, body and thoughts to the all powerful Lord, viz Venkatapathi and reaffirms that all the other Upayas are meaningless and will not give the desired results.

To look at another song. The poet categorically asserts that even in Kali Yuga, the path of Saranagathi ■■■ the Feet of Sri Venkatesvara is the only ■■■■ remedy, protection and salvation for us. In that song, the poet says:

“Whatever be the ills of Kali Yuga, the only thing about which we can be sure is the kindness and compassion of the Lotus Eyed Lord Hari.

Whatever be the sins that ■■■■ accumulates in Kali Yuga, the only remedy is the recitation of the Divine Names.

Even if I were to get wild and angry, the Lord as Antaryamin, bestows peace of mind [10] [11]

However much my senses (Indriyas) drag me towards the worldly pleasures, You protected me by showing the path of Saranagathi.

It is You Oh Lord, who cut asunder the ropes of attachment (Mamakara) by showing me the path of devotion to You to bestow all the good of this world and the other world (Iha and Para Loka Sukha)

Your Nama Sankeerthana (chanting Your Divine Names) is the path of Salvation

All my good deeds will become fruitful O Lord, because of the presence of the Consort Kamala Devi.

(The poet thus underlines the Purushaakaara role of the Consort).

In another song, the poet says that for Salvation, surrender to Sri Venkatapathi is the sole path (Upaaya) and means to attain Bliss. The poet says that Vairagya holds the key for Moksha, Samsara holds the key for attachment (Mamakara); uncontrolled anger holds the key for sorrow; our karma holds the key for all the sorrows [12] we experience. The Acharya holds the key for Jnana (Knowledge); money holds the key for the material pleasures of this world. The poet then ends the song by saying that Sri Venkatapathi holds the key for Supreme Salvation and that so far as he, i.e. the poet is concerned, Saranagathi to Sri Hari holds the key for Supreme Bliss.

In yet another song, the poet says that the highest pinnacle of Vaishnavism is to perform Prapatti [13] the Feet of the Lord Sri Venkatesvara. In that song he mentions the dos and don'ts of a true Vaishnava. [14] says that one should not commit Bhagavath Apachara [15] also Bhaagavatha Apachara and one should not pursue the lesser gods (devataantara); one should not seek the company of the materialistic person, one should not let go dharma, one should not be arrogant or moved by excessive sorrow [16] joy. Instead he says, [17]

should believe and seek Refuge (Saranam) with the Supreme One, who lifted the mountain (Govardana Giri) and one should be sure and always have the desire to partake of His Theertha and Prasada and accept Him as the sole Refuge. In brief, the poet says that the height of Vaishnavism is to seek Saranagathi at the Feet of Lord Srinivasa.

In another song also, the poet raises numerous queries and answers that Sri Venkatapathi is the one who is closest to all those who seek Saranagathi. He says the Lord at Tirumala is everything to him. He says: "O mind go, search for Him". The poet then asks a number of questions -

The One who confers the Upaya, who is He?  
 The One who rescued the elephant, who is He?  
 The One who is the master of Ubhaya Vibhuti, who is He?  
 Who is the One who is close to all those who seeks  
 Saranagathi?  
 Who is Sriyahpathi?  
 Who is the One who destroyed all the demons?  
 Who is the One who wields the Discus and the Conch as the  
 weapons?  
 Who is the One who is blemishless and Perfect?  
 Who is the One who is personification of the Vedas?  
 That person is Sri Venkatapathi, my Lord, my Saviour and  
 the God that I worship.

In brief, in this song the poet recounts all the glorious qualities and deeds of the Supreme Saviour Sri Venkatapathi, the well known Bhaktavatsala and Saranagatha Vatsala.

To take up another song of the poet. In that song, the poet clearly says that when we seek Saranagathi at the Feet of Sri Venkatesvara, we will be rewarded with Supreme Bliss and we can never have any worries or sorrows. He says the Thirumantra holds the key for prosperity and removal of all obstacles. He says:

"O Lotus-Eyed Lord, when we have You, there is nothing in the other world that cannot be had here in this world.



If we chant your Name with our tongue, there is no need to seek other gods.

O Lord! So long as I have your Discus imprinted on my shoulders, there is no opposition to me; no one can be my enemy".

Further ■ adds:

"So long as I do Kainkarya ■ You, I will never be troubled by my sins".

In this song, he tells ■ that by doing Nama Sankeerthana, rendering Kainkarya and wearing the Lord's emblems on our shoulders and having absolute faith and devotion in Lord Sri Venkatesvara, we should be able to reap the benefits of Saranagathi.

In another moving song the poet says that the Lord of Venkataadri will protect us if we surrender unto him. He then passes on to ask a few rhetorical questions to which the ■ are obvious. The poet asks:

*"In whose stomach ■ all the worlds to be found?*

*Whose feet support this earth?*

*Who is the Protector of the myriad lives in this world?*

*Who is the Supreme One who protected Draupadhi in the Sabha?*

*Who is the One who shows the Abhaya Hastha to us?*

*Who is the Varada who rescued the elephant?*

*Who is the One who granted the protection sought by Vibhishana?*

*Who is the father of Manmatha?*

*He is the One who is atop the Venkata Hill*

*To Him I have now offered my plea of Saranagathi".*

In another beautiful song, the poet details the Truth discovered by various sages and saints, viz. the efficacy of adopting the path of Surrender. In this song the poet says:

"The easiest act is to seek refuge (Saranu) with Sripathi; for this Narada and others are the witnesses (Saakshi).

Saranagathi is matchless. It gives eternal Bliss. For that statement, the Vedas are the proof.

Oh Jiva! do not search for the Supreme Lord. Don't you know that the Supreme Lord is Hari? For that Prahlada is the witness.

Oh ye persons! Do not get diverted with innumerable doubts. If your devotion is sincere, you will have no obstacle. Dhruva is the witness for that.

Oh body! do not get worried about worldly pleasures and sorrows. Have faith in the compassion of Narahari. Arjuna is the proof for that statement.

Oh intellect! Do not be deluded by the never-ending cycle of births and deaths. If you seek protection and serve the Lord, He will protect you. For that, king Bali is the proof.

Oh tongue! Constantly sing the praises of Sri Venkatapathi. That and that alone will make you cross the ocean of Samsara. For that Vyasa and other sages are the proof.

Oh knowledge! Do not get misled by Maya. There is no alternative offering servitude at the Feet of the Lord. For that, the lives of Sanaka and others are the proof.

In this song, the poet has quoted various authorities to prove his statement that seeking protection at the Feet of Sriyahpathi is the sure and certain means for attaining salvation.

In yet another song, the poet very categorically mentions the different activities which will lead to wiping out all our sins and conferring the Supreme Bliss which everyone seeks. Freely translated, the poem runs as follows:

"I became a Dasa of Kesava and immediately I realised that I need not worry about the sins committed by my body.

Chanting of Your names itself will make me pure.

Your Prasada itself will destroy all my heinous sins.

Rendering service to You (Kainkarya) will make me great.

Wearing your Mudras itself is enough to protect me.

Wearing Thiruman (holy marks on the forehead) itself is enough to make me an acceptable human being.

Your contemplation itself is enough to confer **eternal** happiness.

To protect **in** this and in the other world, Your worship itself is enough.

Oh Sri Venkatesvara! All these means (Upayas) **available** to **this** earth. So why we need to go searching for other means to have the eternal bliss?"

In yet another song, the poet details the identification of the Lord to whom he surrenders. The poet says:

"I surrender to that Lord who could grant all Iha and Para Loka Sukhas.

I surrender to that great Person who retrieved the Vedas.

I surrender to Him who promptly responded the moment the cry "Aadhimula" **uttered**.

I surrender to that Person who is present in all directions.

I surrender unto Sripathi, the Consort of Sri

I surrender to Him who is the life-force for all.

I surrender to that Lord who is the Master of the Trinity

I surrender to that God who is the Lord of all the Devas

I surrender to that Person who measured the earth and the sky at one go

I surrender to Him who is the personification of Supreme Consciousness (Chaitanya)

I surrender to Him who is the Master of all the Brahmaandas (different worlds)

I surrender to that Lord who is residing at Sri Venkata Hill and bestowing boons to all who seek His help.

In yet another song, he says that the Divine Abhaya Hastha of the Lord of Venkataadri is the only refuge for all those who seek Moksha. He therefore prods and pleads with us to surrender to those divine hands. The poet says:

That is the hand which grants protection (Abhaya) to all.

That is the Divine hand which shines like true gold

That is the hand which retrieved the priceless Vedas.

That is the hand which lifted the Hill (Govardhana Giri).

That is the hand which embraced Mother Earth (in Varaha Avatara)

That hand of His has got attractive entrancing nails (in Narasimha Avatara)

That is the hand which sought alms from Bali (in Vaamana Avatara)

That is the hand which reclaimed the land (in Parasurama Avatara)

That is the hand which controlled the Ocean by the threat of the tip of His arrow. (in Rama Avatara)

That is the hand which holds the plough (as Balarama Avatara)

That is the hand which attracted the women of Brindavana (as Krishna Avatara)

That is the hand which controls the horse (as Kalki Avatara)

That is the hand which indicates to all the living beings that Moksha will be granted if they approach Him,

That is the Lord of Venkata Hill.

In yet another song the poet eloquently asserts that it is enough if one seeks refuge with Sri Venkatesvara. The poet says:

"Oh Hari! Devotion to You is enough, be it here or in the other world.

It matters not where we are born, it is immaterial where we are, it is enough if we are able to become your Dasas

It is immaterial whether it is heaven, or it is hell, if I am able to utter Your beautiful Name.

It is immaterial whether I am a Master, or a lowly slave, if I am able to centre all my thoughts on You.

It is immaterial whether I am praised by others or blamed by others, provided I become Your servant.

It is immaterial whether I am a learned person or I am an ignoramus provided my thoughts attach themselves to Your Feet.

Oh Sri Venkatesvara! You have thus completely enslaved me.

It is enough if You accept my surrender

To quote just one more song where the poet categorically asserts that surrender to the Perfect Poorna Purusha is the only means

for Moksha. The poet says:

I know that surrender unto the Poorna Purusha is the only means; I know nothing-else

Surrender unto Him the Supreme Lord Sarvesvara who protected all the worlds.

Surrender unto that Supreme Monarch of the Universe (Saarvabhauma) who measured the earth and the sky in one step.

Surrender unto Him who allowed His Consort to adorn His chest.

I surrender to that Person who shines with brilliant effulgence

I surrender to that Master of all the worlds (Jagadeesvara) who blesses all his Dasas (devotees) in this and in the other world,

Oh Lord Sri Venkatesvara, You are the personification of all benign qualities

I surrender unto You who are the embodiment of all divine benign qualities

Truly, there is no end to the number of songs which we can quote to illustrate the fact that the great poet Annamacharya asked us to surrender to the Feet of Lord Srinivasa to attain Moksha.

To conclude, in this Chapter an attempt has been made to briefly touch upon the basic Vaishnavite concept of Saranagathi and illustrate them with poems from Annamacharya. Through his songs, Annamacharya exhorts/ explains, nay, persuades and pleads with us to surrender to the Feet of the Supreme Saviour who resides at Venkataadri. That is to be our Moola mantra.

In the next Chapter, about 120 poems of this great Vaggeyakaara, Padakavitaa Pitaamaha, Annamayya have been selected. The transliterated version of the original poem in Telugu along with a free translation of the said poem followed by a brief explanation in some cases are given.



**CHAPTER - 2**  
**SONGS OF ANNAMACHARYA**  
**ADHYATMIKA SANKEERTHANALU**  
**VOLUME - 1 (121 SONGS)**  
**SONG - 3 (A.S., VOL. I)**

***Transliteration***

Heena dasala bondhi itla nundutakante  
Naanaavidhulanu nunna naade melu

Arudaina krimi keetakaadulandhu butti  
Paribhavamudanella badithi kaani  
Iravaina chintha naadintha ledhu ee  
Nara janmamukante naade melu

Tholagaka heyajanthuvulayandhu putti  
Paluvedanalanella badithi gaani  
Kalimiyu lemiyu gaana nederigi  
Nalagi tirugukante naade melu

Koopenarakamuna kungi venakaku ne  
Paapavidhula nella badithi kaani  
Epuna Thiruvengkatesa! kituvale  
Naapaala kiligina naade melu.

***Free Translation***

When I look at the suffering that I am experiencing now as a  
human being

I feel that I was better off in the earlier births in the lower  
forms of life!

In my earlier stages of evolution, when I was an insignificant  
insect or worm, I experienced a lot of difficulties.

But, I was not beset with worries as now when I am a human  
being.

I was indeed better off then than now as a human being!

Without exception when I was born as a lowly animal, I experienced innumerable difficulties.

Yet ~~now~~ when I am battered by the ills of poverty and prosperity as a human being

I feel I ~~am~~ better off earlier.

In this birth, I committed innumerable sins and am sinking into the well of hell.

But, now when I ~~am~~ blessed with Your glorious vision, Oh Venkatesvara, I ~~am~~ convinced that I am really better off today!

I have nothing ~~more~~ to fear or worry.

### ***Explanation***

In this song, the poet first asserts that the life of the lesser forms of evolution like a worm, insect, animal etc. is preferable to Nara Janma (human being) with its vast scope for committing innumerable sins. But, later when he ~~met~~ the Lord of Venkataadri, he felt, his life had become purposeful and peaceful. In short, with the Grace, i.e. Anugraha of Lord Venkatesvara, the same life became meaningful and fruitful, i.e. saphala. At first he felt that the life of a worm/insect/animal with no thinking prowess, ~~was~~ preferable to a human birth, i.e. Manava Janma without Bhakti. The day that God's Daya (Grace) showered ~~on~~ the sinner, even the meaningless, despicable, detestable "nara janma" becomes fruitful and blessed.

### **SONG 23 (A.S., VOL.I)**

#### ***Transliteration***

Adivo alladivo hari vaasamu

Padhi vela seshula padagala mayamu

Adhe Venkatachala makhilonnathamu

Adhivo brahmaadula kapuroopamu

Adhivo nithyanivaasa makhilamunulaku

Adhe Choodu adhe mukkudu aanandamayamu

Chengata nalladhivo seshaachalamu

Ningi nunna Devathala nija vaasamu



Mungita nalladivo moolanunna dhanamu  
Bangaaru sikharaala bahu brahma mayamu

Kaivalya padhamu venkatanaga madhivo  
Sri Venkatapathiki sirulainadhi  
Bhaavimpa sakalasampadarooa madhivo  
Paavanamula kella paavanamayamu

### *Free Translation*

Behold! Yonder is the abode of Hari  
It is the embodiment of thousand hooded Adishesha;  
That is the lofty holy Venkata hill;  
That is the hill which is dear and precious sight to even  
Brahma and other devas;  
That is the permanent residence of innumerable sages and  
saints;  
Behold that holy hill,  
Bow down to that hill of bliss;  
Closeby is Seshadri;  
It is the choice resort of devas from heaven;  
Behold the priceless sacred Treasure of that hill (i.e. Lord  
Himself)  
Behold the dazzling golden peaks;  
Behold that embodiment of several Vedas  
Behold the Venkatagiri, the ~~temple~~ of Kaivalya (salvation)  
That is the hill which is Lord Srivenkatesvara's wealth;  
That is the quintessence of all conceivable wealth and treasure;  
That hill is the holiest of the holies.

### *Explanation*

In this song, the author describes the temple atop the hill, the abode of Lord Venkatesvara. The way the song is composed shows that ~~the~~ poet is in raptures over what ~~he~~ saw, and he describes the climb up the Hill step by step, as we see ~~it~~ even today! First from a distance one sights the hill which is seen in a blue haze. That is why ~~the~~ poet ~~first~~ says. Look, yonder ~~is~~ the abode

i.e. he is first pointing the hills where the Lord resides to the devotees. Then he enumerates the qualities of that hill and says that it is the hill which is considered as holy even by Brahma and other devas and is the abode of Supreme Bliss and the place where many rishis live!

Then he goes on to describe the golden tipped mountains, may be he is referring to the Golden Ananda Nilaya Vimana sighted atop the hill as one ~~19315~~ Tirumala. What is more, he says that the hereditary wealth which we possess is there atop the hill i.e. he is referring to Lord Srinivasa as the family property, i.e. Kuladhana for all of us. This reference to Kula Dhanam is voiced in the Jitante Stotra also which says: "Devaanaam Daanavaanaamcha saamaanyam adhidaivatam" i.e. God is ~~19315~~ property of Devas, Demons and Mortals! He adds that it is Bhuloka Vaikuntha (Kaivalyapadamu), where the "sakala sampada roopa" Lord, i.e. the Lord who is the embodiment of all wealth, and prosperity resides.

The Lord, the poet says, is the holiest of the holy i.e. *pavanamulakella pavanamayamu*. These attributes of God are also referred to in the Vishnu Sahasranama also where Narayana is addressed as "Pavithraanaam pavithram" and "Mangalaanaamca mangalam". In the verses sung early in the morning for awakening the Lord (Suprabhata verse) also refers to the crowds which ~~19315~~ eagerly waiting outside the Temple to have darshan of the Lord and it says that in that crowd one can sight the devas, Brahma and Siva also!

The poet refers to the Lord here as Sri Venkatapati, thus drawing our attention to God as Lakshmiapati (Consort of Sri) and only then Venkatapati (Lord of Venkata Hill) giving prominence to the Purushakara role of the Divine mother stressed in Visishtadvaita philosophy.

### SONG 51 - (A.S., VOL.I)

#### *Transliteration*

Nadulollavu naa snaanamu kadu  
Sadaramu naa kee snaanamu

Iruvankala nee vesina mudralu  
 Dharinchute naa snaanamu  
 Dharapai னா னிஜா டாஸூலா டாஸூலா  
 Charana Dhooli naa ஷாநாநாநா  
 Talapulona ninnu dalachina vaarala  
 Talachute naa snaanamu  
 Valanuga ninu ganuvaarala Sripaada  
 Jalamule னா ஸாஸாஸாஸா  
 Parama bhagavata padaambujamula  
 Darisaname naa டாஸாஸாஸாஸா  
 Tiruvenkatagiri devaa nee kathaa  
 Smaraname னா ஸாஸாஸாஸாஸா

### Free Translation

- A bath in the holy rivers will not satisfy me to the extent I am  
 satisfied with this bath.  
 My perception of a bath is to carry on two shoulders Your  
 Mudras (i.e. Conch and Discus)  
 My perception of a holy bath is to anoint myself with the  
 dust from the feet of Your true devotees' devotees.  
 My perception of a holy bath is to think of those who have  
 meditated on You.  
 My perception of a holy bath is to receive the Sri Pada tirtha  
 of those who have had Your darshan.  
 My perception of a holy bath is to have a darshan of the holy  
 feet of Your exalted Bhaagavathas.  
 O Lord of Tiruvenkatagiri! My holy bath is to recollect  
 (Smarana) for ever and ever Your episodes (Lilas).

### Explanation

In the above song the poet sings the glory of Harinama Smarana. Vishnu Sahasranama also glorifies Harinama Smarana when it says:

“Yasya smarana maatrena janma-samsaara-bandhanaath  
 vimuchyate namah tasmai Vishnave Prabhavishnave”

"I bow down to the Supreme Lord Vishnu by merely remembering whom, one becomes free from the bondage of birth and worldly existence"

Smarana also leads to Sankeerthana or uttering/singing aloud the Names of the Lord. So says another verse:

"Aarthaa Vishannah sithilaascha beethaa ghoshhucha  
vyaadhishu vartamaanaha sankeerthya Naarayana  
sabdamaatram vimukta dukkhaah sukhino bhavanthu"

In brief it says that with the mere utterance of Hari Nama, all ills will vanish and one will be blessed with happiness. Annamayya in many of his poems says that Vishnu Nama is the key to Iha and Para Sukha. He says it is Kali Dosha haramu, Kaivalya karamu, Shobana Thilakamu, Paapa Naasamu, Sarva Rakshakamu, Bandha Vimochanamu and That is Govinda Nama.

The poet in many of his poems refers to Nama Sankeerthana as a Panchama Veda in Kaliyuga. In one poem he says "O Lotus eyed One! in Kali Yuga, thanks to Your kindness (Karuna) whatever be the weighty sins I have committed they will be wiped out with Hari Nama. In another poem, he refers to all the Nava Vidha Bhaktis when he says:

"O Lord! Eternal happiness is Daasya (servitude) to You;  
Your beautiful form is a treat to the eyes;  
Listening to Your ~~name~~ is the treat for my ~~ears~~  
Tasting the Tulasi (Basil leaves) at Your feet is the nectar for  
the tongue  
Service to You (Karmkarya) is Thanuvu Thodi Sukhamu, i.e.  
the joy of having the body  
Meditating on You (Dhyana) is the delight for the mind;  
The scent of Your lotus feet is the happiness for my breath."

In another song, he says

"Govinda naamam okkate kooda pose punyamulu  
Sri Vishnu namam okkate chethi kicche Vaikunthamu,  
Kesava naamamu eegalavella iche"

“The Name of Govinda alone will shower all merits  
 The Name of Lord Sri Vishnu alone hands over Vaikuntham  
 to us  
 The Name Kesava gives all possible things (desired)

### SONG 52 (A.S., VOL.I)

#### *Transliteration*

Chaaladaa Harinaama saukhyaamritamu tamaku  
 Chaaladaa hitavaina chavulella nosaga  
 Idi okati Hari Naama mintaina chaaladaa  
 Chedara kee janmamula cheralu vidipincha  
 Madhi nokate Harinaamamantra madhi chaaladaa  
 Padhi velu Naraka koopamula vedalincha  
 Kaladhokati Hari naama kanakaadri chaaladaa  
 Tholagumani Daaridrya dhosambu cherucha  
 Thelivokati Hari Naama deepa madhi chaaladaa  
 Kalushampu kathina-cekati paaradrola  
 Thagu Venkatesa keerthana mokati chaaladaa  
 Jagamulo kalpa boojambu vale nunda  
 Sogisi ee vibhuni daasula karuna chaaladaa  
 Nagavu joopulanu nunnatha mepudu joopa

#### *Free Translation*

Isn't it enough for you to taste the Amrita of Harinama?  
 Isn't that enough to confer all benefits on You?  
 Isn't Hari Nama Smarana enough to rid you of this cycle of  
 births and deaths?  
 Isn't Harinama mantra enough to pull out of the thousands  
 of wells of hells?  
 Isn't the golden hill of Harinama enough to put an end to the  
 travails of poverty?  
 Isn't the Light of enlightenment cast by uttering the Harinama  
 enough to chase away the thick darkness cast by sin?  
 Isn't it enough to sing the praise of Sri Venkatesvara, to reap  
 the veritable Kalpa Vriksha (mythical tree which con-  
 fers boons) of this world?

Isn't the kindness of the devotees of this great Lord enough  
for guiding us to the **■■■■** exalted **■■■** who smiles with  
His glances?

### ***Explanation***

This is yet another song where the poet enlightens us about  
the blessings that flow out of chanting the Name of Hari.

## **SONG 54 (A.S., VOL.I)**

### ***Transliteration***

Nee kathaamritamu nirata sevana naaku  
Chekonuta sakalasukhasevanambatugaana

Idiye mantraraajamu naaku **■** proddu  
Idiye vedasamhita paatamu  
Idiye bahu saastramella chaduvuta naaku  
Idiye Sandhya naa kidiye japa **■■■■** gaana

Idiye Brahma vidyopadesamu naaku  
Idiye Duhkha virahita maargamu  
Idiye bahu lokahita bheshajamu naaku  
Idiye upanishadvaakya paddhati gaana

Idiye daanaphala miyya Jaalunu naaku  
Idiye tapa virahitakarmamu  
Idiye Thiru Venkateswaruni samsmarana  
Idiye Idiye inniyunu natugaana

### ***Free Translation***

My listening to the Sweet Nectar of Your legends enables me  
to enjoy all benefits  
That is the equivalent to the King among Mantras to **■■■**  
(Dvaya Mantra) everyday;  
That to me, is the study of Vedic Samhitas  
That is the study of all the Sastras!  
That is Sandhyavandana and that is the Japa for me  
That is the ultimate in Brahma-Vidya instruction to me  
That is the definite path which is bereft of sadness  
That is the ultimate medicine and remedy for all the ills of  
worldly life.

That is the path and import of Upanishads  
 That is the one which will give me the merit flowing out of  
 charity (daana)  
 This, I realised when I thought about it, is the act which will  
 confer on me the Supreme Bliss.  
 All the things said above, O Lord Venkatesvara! is Your  
 Naamasmarana  
 This and This alone is all these above mentioned merits rolled  
 into one

### ***Explanation***

This is yet another poem singing the (paens) glories of Venkatesa Naama Smarana.

The word 'Brahma Vidya' means the meditational exercises detailed in the Upanishads. They are 32 in number. Remembering the Name of the Lord is the **summum bonum** in the life of an ardent devotee. There is no higher merit than remembering the Holy Name.

Kaalidasa in his Raghuvamsa says (X.29) –

**“Kevalam smaranenaiva punaasi purusham”**

“O Lord! You purify a man by ■ mere recollection of Your Name (Glory)!”

Steady recollection of the Lord's Name/glory is called “Dhaaranaa” by Sri Ramanuja. It is this “Dhaaranaa” that matures into “Bhakti” ■ loving devotion to God.

### **SONG 55 - (A.S., VOL.I)**

#### ***Transliteration***

Emi seyavacchu garmamicchinante kaani, ledhu  
 Thaamu sesinantha vattu thamaku poraadhu  
 Ittu nattu mitti padda inchukantaa adu, veepu  
 Batta gatta mopu mochi paatuvadaa ledhu  
 Tattuvada lokamella tavvakoninaa ledhu  
 Tetta deruvuna ■■■■ therachinaa ledhu

Adigi parulabadhu kaasāpaddaa ledhu bheethi  
 Vidichi neththutadogi veerudainaa ledhu  
 Adavulella thirigi alaminchinaa ledhu  
 Idumapaatuku jocchi iyyakonnaa ledhu

Vachi vachi vanitāla valapinchukonnaa ledhu  
 Mechchula gurramu nekhi merasinaa ledhu  
 Echcharika Thiru Venkatesu koluvaka vuntae  
 Ichchata nachchata sukhaminchukantaa ledhu

### Free Translation

What to do? What ~~we~~ get is determined by our past karma.  
 What one gets is only commensurate with what ~~one~~ has sown;  
 and that can't be avoided.

There is no good ~~even~~ if you jump hither and thither, ~~in~~ and  
 out (reference is to ~~the~~ jumping of a fish – Matsya  
 Avatara).

There is no good carrying the heavy burden causing a cal-  
 loused back (Kurmavatara).

There is no good even if you burrow ~~and~~ dig up all the worlds  
 (Varahavatara)

There is ~~no~~ good ~~even~~ if you open your mouth very wide  
 (Narasimhavatara – as a lion is believed to keep its mouth  
 wide open).

There is ~~no~~ good even if you beg ~~others~~ and aspire for their  
 kind of living (Vamanavatara)

There is no good even if you give up ~~life~~ and become a war-  
 rior drenched in others' blood (Parasumavatara)

There is ~~no~~ good ~~even~~ if you cry and suffer in anguish ~~roam-~~  
 ing about in all the forests (Ramavatara)

There is no good even if you voluntarily ~~enter~~ difficult situa-  
 tions (Balaramavatara)

There is no good ~~even~~ if you go round and round and bewitch  
 the damsels (Krishnavatara)

There is no good even if you ride a beautiful horse and shine  
 bright (Kalki avatara)



Know ye mortals, if you do not worship Lord Venkatesvara,  
neither here nor there (Iha and Para loka) will you be  
blessed with happiness.

### **Explanation**

In this poem the poet in a veiled **■■■■■■■■** refers to the various manifestations of the Lord and concludes that worshipping Lord Venkatesvara only will confer happiness **■■ ■■** both in this and the other world. No other effort will yield such a result. One may try to imitate the Lord's various incarnations, but that does not make one great.

Tenali Ramakrishna in his *Panduranga Mahatmyamu* (III-102) describes Nigamasarma (a character in that work) and voices similar thoughts:

“Oka intha reppaveyaka chuchu peravaari talakottukoni  
dukhhajaladhi munugu.

Bilamu theravumanchu Prithivilo jorabaaru;

Samadhika-stambhodbhavam gaminchu

Thiriyuvaadunupole desalaku cheyijaachu

Thoragunasraambudhi doppa dogu

Haa! Poyithe yani yarachu bhaarya gurinchi

Bahuvidhairaasakti bhraantibondu

Cheragaaraani Darshanasthiti vahinchu

Baadabasphoorthi logonna pagidhinundu” etc. (III.102)

Translated (the above poem) will run as follows:

He looks at others without a wink; hits his own head and  
sinks in an ocean of grief

He says “Open up a hollow space” and burrows into the Earth  
He becomes extremely stiff and petrified (emerges from ■  
pillar)

Like ■ beggar, he stretches his hands into different directions

He drenches himself in the Ocean of tears (blood)

He addresses his wife and cries “O! Have you gone away?”

He gets intoxicated with a variety of drinks

He reaches a state where none **■■■ see** him

He preaches that kind of Philosophy which cannot be accepted  
by any (orthodox) person (i.e. Buddhism, which is a heterodox system)

He seems to have swallowed the submarine fire

He ~~seems~~ to have controlled (i.e. mounted) the Horse.

### SONG 58 - (A.S., VOL.I)

#### *Transliteration*

Patta vasamugaani baaludaa penu-  
Battapu baluvuda baaludaa

Irugada brahmayu neesvarudunu ninnu  
Sarusa nutimpa jatharamuna  
Arudhuga nundi priyambuna vedalina  
Paramamoorthivaa baaludaa

Thalliyu thandriyu daniyanimudamuna  
Velliga lolo veravaganu  
Kallaniduratho ganumoosukare-  
Pallelo berigina baaludaa

E desa joochina nindari bhayamula  
Sedalu deraga chelaguchunu  
Veda pallavapu Venkatagiripai  
Paadamu mopina baaludaa

#### *Free Translation*

O boy! who could not be caught hold of by anybody;

O boy! with unmatched strength;

As both Brahma and Siva stood ~~on~~ either side and sung Your  
praises, O boy! You lovingly ~~came~~ out of the womb (of  
Devaki) in ~~a~~ wonderful manner! Are You not the Su-  
preme Being?

O boy! You are the One whose mother and father tore their  
hair worrying about your safety;

O boy, You are the One who pretended to be asleep closing  
your eyes (i.e. wile Vasudeva crossed Yamuna River, and  
grew up in Repalle hamlet

O boy, You dispelled the fears of all those people on all directions.

O boy, You are the **one** who **came** and rested Your divine feet on Venkatagiri which is the tender sprout of the Vedas!

### *Explanation*

In this song, the poet makes it clear that Lord Venkatesvara is **not** other than Krishna. He is referring to the birth of Krishna as the child of Devaki and Vasudeva in the prison even as the Devas including Brahma and Siva **were** anxiously praying and waiting for His birth so as to rid the world of the evil doings of Kamsa and other demons. He then refers to the incident when Narayana who gave darshan to his parents with four arms and weapons immediately after his birth, and who on the entreaty by the loving parents adopted the form of child Krishna with two hands so that He could escape the notice of demon Kamsa. The poet refers how when **all** the people surrounding the child including the parents were having trepidation in their hearts, the child serenely slept throughout and allowed Himself to be carried to Repalle **on** the Yamuna in spate in **a** basket held by Vasudeva on his head, where He grew up as the child of Yasoda. The poet also says that it is the same child Krishna who later came and stood on Venkatagiri, the holy hill. The poet refers to the hill as the tender sprout of Vedas. The hill is said to have been in existence in all the four Yugas known varyingly as Vrishabhadri, Anjanadri, Seshadri and Venkatadri in the four Kritha, Tretha, Dvaapara and Kali Yugas respectively. It is said that the Hill itself is so holy that the Alvars would not climb the hill as they consider walking on the hill **as** a desecration! As per the Madhva tradition, the mountain is believed to be a 'Salagrama' mountain. The Rig Veda says:

“Aaraayi kaanae Vikate Saadaanve,

Girim Gachcha Sirimbithasya” (X-155.1) i.e.

“When you are in difficulties and when you have **no** Knowledge of the

Ultimate Truth, go to that mountain which is the abode of the Lord of Sri”.

Annamayya in another of his song refers to the mountain itself as **“Brahmamayamu”** i.e. the hill itself is the effulgent personification of the four Vedas.

Mausala Parvan, Chapter 5 in the Mahabharata refers to the incident when Lord Krishna at the end of the Dvapara Yuga was returning to heaven. The story, as to how the last of the iron bit which were meant to completely wipe out the Yadava race was used by an innocent hunter as his arrow-head, but found as its target the sole of Lord Krishna's Feet is too well known to be repeated. However, that triggered the announcement of the end of Krishnavatara and the Lord was to return to Vaikuntha. The passage in the Mausala Parvan says that at that time, huge crowds including Brahma and other Devas assembled and were shedding tears and in the depth of despair and sadness they were wondering when they would have the privilege of seeing the Lord again. At that time, even as an effulgent light was breaking the Solar Orb, suddenly an Apparition was seen. It was an image (Vigraha). Brahma addressed the same as “Rama”. The people who assembled said they saw two scars extending from the shoulder to the arm-pits like that caused by constant wearing of bow and the arrows, the weapons used by the Lord during Ramavatara. At that time, an aerial voice asked the people not to be in despair and that in Kaliyuga, the Lord will appear in the form which was momentarily seen by them earlier. It is said that this is the divine sanction for Archavatara worship during Kali Yuga. T.K.T. Veeraghavacharya, in his book ‘The History of Tirupati’ goes on to say that the image at Tirumala displays these distinct marks from the shoulder to the arm-pit. Then the effulgent light of Lord Krishna ascended to the Heaven. Thus, the author links up the passage in the Mausala Parvan with the Archa-rupa of Lord Venkatesvara at Tirumala and says that the Lord of Venkatadri is none other than Lord Krishna. This belief is further strengthened by the fact that the Tirumala temple is an Eka-Murti temple. The only other two vigrahas in the sanctum sanctorum are those of

Lord Rama and Lord Krishna. The Vighraha of Lord Rama was the one handed over for safe custody to Thirumalai Nambi when he was expounding the Ramayana to Ramanuja. Further, in Tirumala, even today in the month of December, when the Ekanta Seva is performed, the image that is used for the Bhoga Sayanam is that of Lord Krishna and not that of Srinivasa, thus confirming the belief that Lord Venkatesvara is the arca rupa of Rama and Krishna.

### SONG 66 - (A.S., VOL.I)

#### *Transliteration*

Ee paadame kadaa ilayella kolachinadi  
 Ee paadame kadaa indiraa hasthamulakithavainadi  
 Ee paadame kadaa Indarunu mrokkedidhi

Ee paadame kadaa ee gagana ganga puttinadhi  
 Ee paadame kadaa yelami bempondhinadhi  
 Ee paadame kadaa innittiki nekkudainadhi

Ee paadame kadaa ibharaaju dalachinadhi  
 Ee paadame kadaa indraadulella vedakinadhi  
 Ee paadame kadaa ee Brahma kadiginadhi  
 Ee paadame kadaa yegasi Brahmaanda mantinadi

Ee paadame kadaa iha paramu losagedidhi  
 Ee paadame kadaa ila nahalyaku korikainadhi  
 Ee paadame kadaa eekshimpa durlabhamu  
 Ee paadame kadaa ee Venkataadripai niravainadhi

#### *Free Translation*

Isn't this the foot which measured ~~the~~ this earth? (Trivikrama Avatara)

Isn't this the foot which is very dear to the hands of the Consort Indiraa?

Isn't this the foot worshipped by all;

Isn't this the foot from which the celestial Ganges was born?

Isn't ~~this the foot~~ which ~~went~~ on growing in size (to cover the worlds)?

Isn't this the foot which dwarfed in size all those (lofty) things?

Isn't this the foot which the Elephant King (Gajendra) contemplated?

Isn't this the foot sought after by Indra and other Devas?

Isn't this the Foot that was washed by this Brahma?

Isn't this the Foot which reached out and covered the entire Brahmaanda?

Isn't this the Foot which confer Iha (this world) and Para (other world) (Sukha i.e. Moksha)

Isn't this the Foot which Ahalya desired and resorted to?

Isn't this the Foot which is difficult to visualize?

Isn't this the Foot which has taken permanent abode on Venkata hill?

### ***Explanation***

In this song, the poet refers to the various achievements of the Divine Foot of the Lord. He refers to the Lord's measuring the three worlds ■ Trivikrama and then later says that His Foot was washed by Brahma, from which the river Ganges emerged. He says that the Feet are very dear to the hands of his consort Lakshmi implying that she touches delicately so as not to hurt those tender feet.

In Sri Venkateswara Prapatti, there is a verse which says that Lakshmi Devi and Bhudevi whose hands are themselves as tender ■ fresh sprouts, gently massage the Feet of the Lord with love and fear as even when touched very softly, the Lord's Feet would become red in colour! These tender Feet are beyond one's comprehension, through words or even one's imagination. They are very beautiful. Seek surrender and salvation at those tender Feet of Sri Venkatesvara, says the verse in Prapatti.

There is a stotra known as "Jithante", which is an Appendix of the Rg Veda which says:

"Devaanaam Daanavaanaamcha saamaanyam adhidaivatam"

It says: Oh Lord, for the Devas and the demons, Your Lotus Feet are the common Deity. I resort to them.

Kalidasa's Raghuvamsa (Canto X), while describing the Divine Feet says:

“Shriyah padma nishannaayaah kshanmaantarita-mekhale,  
Arike nikshipta charanam aasteerna-karapallave”

Lord Vishnu stretched His Feet into the tender sprout like palms of Goddess Laksmi; these palms were placed on her own thighs, so that the girdle she wore and which was covered by her silken ~~saree~~ did not touch these (tender) feet.”

Such are the great Feet of the Lord and Annamayya's advice is that we should surrender to those Feet and seek eternal Bliss.

### SONG 67 - (A.S., VOL.I)

#### *Transliteration*

Alara chanchalamaina aatmalandu unda ■■■

Alavaatu sese nee Uyyaala

Palumaaru nucchvaasa pavanamandunda ■■■

Bhaavambu telipe nee Uyyaala

Udayaasta sailambu lonara gambamulaina

Udu mandalamu moche Uyyaala

Adana naakaasapadami adda-dhoolambaina

Akhilambu ninde nee Uyyaala

Padilamuga vedamulu bangaaru cherulai

Patta verapai thoche Uyyaala

Vadalakitu Dharma Devata Peethamai migula

Varnimpa narudaaya Uyyaala

Melu kattlayi meeku meghamandalamella

Merugunaku merugaaya nuyyaala

Neela sailamuvanti neemeni kaanthikini

Nijamaina thodavaaya nuyyaala

Paalindlu gadalagaa payyadalu raapaada

Bhaaminulu vadinoochu nuyyaala

Oli Brahmaandamulu voragunoyani bheethi  
Noyya noyyana voochi ruyyaala

Kamalakunu Bhoosatiki kadhalu kadhaluku mimmu  
Kaugilimpaga jese nuyyaala  
Amaraanganalaku ■■■ haavaa bhaava vilaasa  
Mandanda choope ■■■ Uyyaala

Kamalaasa naadulaku kannulaku pandugai  
Ganuthimpa narudaaya Uyyaala  
Kamaneeyamoorthi Venkatasailapathi neeku  
Kaduvedukai vunde nuyyaala

### ***Free Translation***

This swing has made You get accustomed to reside in the  
unsteady souls of living beings (i.e. as Antaryamin)!

This swing has made Your idea clear – i.e. You are abiding in  
the midst of the constant breathing in of ours;

The two hills where the Sun rises and the Sun sets (Udayaasta  
sailambulu) are the two pillars to which this swing is  
fixed;

The clusters of stars are holding the swing!

The sky overhead is the ■■■ beam for this swing;

The swing filled the entire universe;

The Vedas are the golden chains of this swing;

Not to be out-done, the Dharma Devata acted as the plank  
(seat) in the Swing

It is indeed difficult to describe this swing!

All the clouds in the sky have become the canopy for this  
swing;

The swing is more lustrous than the luster of streaks of light-  
ning

To Your dark blue mountain hues effulgent Form, this swing  
has become ■ real ornament!

This is the Swing being gently rocked by the music of celes-  
tial damsels even as their breasts move and upper clothes  
swaft;



They rock this swing gently, ■ and fro, with fear, lest it should upset the Brahmaanda, i.e. world.

This is the swing which with every move causes Your Consorts, Bhoo Devi and Sree Devi to embrace You!

This is the swing which gives a chance to the celestial ladies to have ■ glimpse of subtle expressions of Your charming and graceful Self.

This is the swing which provides an opportunity to Brahma and other celestials to feast their eyes on You;

This is indeed a very rare swing!

Oh beautiful Lord! Oh Lord of Venkata Hill!

You seem to be deriving a lot of fun enjoying every moment of Your sitting in this swing.

### ***Explanation***

The swing which is described here has ■ “Cosmic” significance. It is not the normal swing. The philosophical import is quite beautifully couched in ■ superb poetic language by Annamayya. One important idea conveyed by him is that the to-and-fro movement of the swing has made the Lord get used to stay in the vacillating minds and hearts of the living beings (as the Antaryamin). The rhythmic movement of the swing implies the rhythm of life and death, creation and dissolution of all forms of life. Everything is caused by the Lord through His Will (Sankalpa). This act of His is admired by ■ all Gods like Brahma and Indra. The One who is enjoying the movement of the swing at the cosmic level, the poet says, is now visible as Lord Venkatesvara and standing with firm Feet on the sacred Venkata Hill. May be the poet composed this song even as ■ was witnessing the Uyyaala Seva of Lord Venkatesvara. Even today the Uyyala Seva is an Aarjitha Seva, i.e. devotees can pay and witness the divine spectacle of the Lord and His Consorts sitting all bedecked majestically on a Swing which is gently moved forward and backwards with Nadasvaram as also vocal music as background.

## SONG 68 - (A.S., VOL.I)

*Transliteration*

Ghora vidaarana naarasimhaa nee  
Vee roopamuto netlunditivo?

Udikedi kopaputoorpula gondalu  
Podivodiyai nabhamunakegaya  
Bedithapu ravamuna pidugulu dorugaga  
Eda neda ~~nee~~ vapudetlunditivo?

Kaalaanalamulu gakkuchu nayana-  
Jvaalala nippulu challuchunu  
Phaalaakshamuto Brahmaandakotula-  
Kelikavai nee vetlunditivo?

Guta guta ravamula kuttika gulukuchu  
Gita gita bandlu geetuchunu  
Tata tata pedavulu davadalu vanakaga  
Ituvale neevapu detlunditivo?

Golla merugula konkula pheda pheda-  
Vella dikkulu vedakuchunu  
Neella theegelu nigudaga noranu  
Chillu gammaga netlunditivo?

Hiranyakasipuni nepadachi bhayam-  
kara roopamuto gadu merasi  
Thiruvenkatagiri Devuda! neevika  
Iravu konna naa detlunditivo?

*Free Translation*

Oh fierce looking Narasimha  
How could You put on this Form?  
Were You not feeling uncomfortable even as the heat of Your  
breath boiling with anger inside You broke the moun-  
tains into smithereens and tossed them high up into the  
sky?  
And how could you put on this Form as Your terrible ~~form~~  
shot thunderbolts?

How did you feel with that eye on the forehead sprinkling  
burning cinders ■ during the time of universal dissolution?

How could you put on this Form, being the Ruler of millions  
and millions of cosmic eggs?

Did you not feel uncomfortable then?

With the "Guta Guta" noise (gurgling sounds) rattling in your  
throat as You drank the blood of Your enemy

And gnashing your teeth producing the sound "gita-gita"

And when Your lips and cheeks made "thata Thata" noise  
trembling in fury;

O Lord, how did You feel then?

Your long fingers with curved claw nails went searching in  
different directions for the prey

When Your foaming mouth salivated like threads and drop-  
lets of Your saliva flew around, I wonder, what You  
looked like!

O Lord, You are now residing in the auspicious Venkata-hill  
I wonder what You looked like then when You manifested in  
a form striking terror and doom in Hiranyakasipu?

### ***Explanation***

Annamayya sings in wonderment, as to how Lord Narasimha could have been in this fierce Form. He wonders how He could have borne with the heat of His ■■■■ breath, which broke the mountains to smithereens and tossed them into the sky.

The Lord drank the blood, with a gurgling noise ("guta guta"). The teeth ■■■■ gnashed in anger ("kita kita"). The Lord ■■■■ so angry, that His cheeks and lips ■■■■ puffed up in anger and trembling ("tata tata") in fury.

The Lord had only the nails ■ the weapon (The Discus became transformed as the nails). The nails went searching for the ■■■■ in all directions. The Form of the Lord, struck terror and doom into Hiranyakasipu.

But, finally, the poet says the Lord came to reside in the Thiruvankata Hills, for the sake of the devotees.

## SONG 69 – (A.S., VOL.I)

*Transliteration*

Nela minnu nokkatainaneebantu vokka  
 Velane akshuni dhega vesegaa nee bantu  
 Ungara megaravesi yudadhilo badakunda  
 Ningiki jeyichaaache ூூூ bantu  
 Changuna jaladhi dhaati jambumaali nilameedha  
 Kungadhokki padhamula gummegaa ூூூ bantu  
 Vetagaa Raavanu ூூூூூ viruga jethane gudde  
 Nittathaadu vanti vaadu ூூூ bantu  
 Dhittayai mandhulakonda tejamuna nadureyi  
 Pattapagaluga dhechche baapure ூூூ bantu  
 Alara nanniyu chesi ajuni pattaanaku  
 Niluchunnaa dadhivo nee bantu  
 Balu Venkatesa ee pavana nandanudu  
 Kaligi lokamulella gaachegaa nee bantu

*Free Translation*

A loyal servant of Yours who filled the interspace between  
 earth and heaven with his form (Hanuman)  
 Killed and threw away Aksha Kumara (Ravana's son) with  
 his one finger!  
 That servant of Yours threw the ring up into the sky and caught  
 it deftly in his outstretched hand not allowing it to fall  
 into the ocean;  
 That servant of Yours crossed the mighty ocean in a trice,  
 stamped Jambu Mali (Ravana's Minister) under his foot  
 and pulverized him;  
 He delivered a crushing blow on the chest of Ravana with his  
 hand  
 That servant of Yours is so great  
 O wonder of wonders!  
 That servant of Yours with great courage and speed brought  
 the entire mountain with the medicinal herbs in one dark

mid-night converting it into bright mid-day (the medicinal herbs ~~were so~~ lustrous).

Look! That servant of Yours having achieved all these feats, is patiently waiting for his turn to occupy the seat of Brahma.

Oh Mighty Venkatesvara! This son of Wind God, this obedient servant of Yours has been guarding and protecting all the worlds.

### *Explanation*

In this song the poet describes Anjaneya. He recalls how while crossing the mighty ~~ocean~~ to search for Sita in Lanka, he carried with him the ring of Rama so as to identify himself before Sita Devi. The poet says that he threw this ring up in the air and caught it without allowing it to fall into the ~~ocean~~. He also refers to how he defeated and killed Aksha Kumara, one of the mighty sons of Ravana and how he defeated Jambumali, the Minister of Ravana and pulverized him and how he proved his might with his bare palm, delivering ■ cracking blow on Ravana's chest. He also refers to his feat in having brought the entire mountain on which the "Sanjeevini" herb was present so that Lakshmana who had fainted in the battle-field could be revived within ■ short time. The Mountain is the home of many a rare herb. The poet may be saying that these medicinal herbs ~~were~~ letting out ■ glow and as Hanuman was bringing this mountain in ~~the~~ dead of night, the combined glow of all the medicinal herbs made mid-night into mid-day.

The poet then says that Hanuman is waiting patiently to become Brahma. It is believed that the position of Brahma is occupied by rotation and ■ the beginning of the next Kalpa Hanuman is to become the Brahma.

In this song, the poet says, Venkatesvara is none other than Rama. That is why he is referring to Hanuman as the faithful servant of Lord Venkatesvara. In the sanctum sanctorum ■ ■ ■ Tirumala the only Utsava Vigrahas that are kept along with the Mula Vigraha are those of Krishna and Rama. Thus, legend links

Ramavatara and Krishnavatara with the manifestation of Venkatesvara in Tirumala. This is reflected in this song of Annamayya.

### SONG 74 – (A.S., VOL.I)

#### *Transliteration*

Evvado gaani eragaraadhu kadu  
 Dhavvulane vundu thalapulonundu  
 Edayavu thanarekka legasi poledhu  
 Kadu dhaagugaani dongayu gaadu  
 Vadi gindhupadunu sevakudunu gaadu  
 Vedagu gollu venchu vitudunu gaadu  
 Migulaa bottivaadu mintikini bodavu  
 Jagadaalu tapasi veshamulunu  
 Maguvakai poraadu mari virakhthudunu  
 Tagugaapupanulu nenthayu dhelladhanamu  
 Tharunula valapinchi thagili paikonadu  
 Thuragamu dholu rauthunu gaadu  
 Tiru Venkataadripai thirugu neppudunu  
 Parama moorthiyai paragu ■■■ ghanudu

#### *Free Translation*

Except for some wise men, no-one claims to comprehend Him  
 He is quite far away and yet is very near for He is ever in our  
 thoughts.

He cannot spread out his wings and fly away.

He is seen hiding but He is not ■ thief.

He goes down below, but yet is not a servant.

He grows long nails, yet he is not an immoral person.

He is very short in stature, but he is even taller than the sky.

At times he is seen valiantly fighting. At other times, He  
 takes on the garb of an ascetic.

He fights for the sake of ■ lady, yet he is the epitome of de-  
 tachment

He does lowly things, yet he is blemishless and is pure.

The damsels love Him, but He is not after them.

He is not ■ jockey, yet rides ■ Horse.

He is moving about for ever on the Thiruvengkata Hill.

This great one is Parama Purusha (The Ultimate Being).

### **Explanation**

This song is in the Ninda Sthuthi style, where contradictions are mentioned and yet actually there is glorification of a person. For example, in the very first two sentences of the song, Annamayya starts by saying "only the very wise and enlightened persons can realize and understand Him. He is so far and yet so near". In a few of the sentences, the poet refers indirectly to the various Avatars manifested by the Lord. To illustrate, when He says that though He may spread out His wings to the maximum He cannot fly away. Perhaps, this is a reference to Matsyavatara where Fish have wing like protrusions which can be used for flopping about in the water, but cannot be used for flying in the air. Similarly, when he says that the Lord is seen hiding, but is not a thief, perhaps he is referring to the Kurma Avatara, since the turtle hides in waters. The next reference is to the Boar incarnation of the Lord, since the Boar burrows deep into the earth. Similarly, when he says that the Lord grows long nails, but is not an immoral person, He is referring to Narasimhavatara, where the nails became the weapons to destroy the demon. Again, when he says that He fights occasionally and is seen also as a withdrawn ascetic person, he is referring to Parasuramavatara. When he says that He fights for the sake of a lady, but yet is the embodiment of Vairagya, he is referring to Ramavatara where He has to fight Ravana to rescue Sita. Again, when it is said that He does lowly acts usually associated with certain classes, but yet is without any blemish, he is referring to Balaramavatara characterized by a plough. Further, when he says that he makes ladies love Him, but He is not after them, the poet is referring to Krishnavatara. Further, he adds that He will ride a horse, but He is not a rider by profession, thus referring to the Kalki Avatara which is yet to manifest. He concludes the song by saying that the Lord Who manifested into various

avataras is the one who is today residing at Venkatadri ■■■ He is the Supreme Lord.

The first two lines of this poem say that very few are able to comprehend the true greatness and full meaning of the Supreme Being. This is exactly what is said by the Lord in the Gita. He says:

“Manushyaanaam sahasreshu kascid yatati siddhaye  
Yatataamapi siddhaanaam kascit maam vetti tattvatah”  
(VII.3)

In the above lines, the Lord says that among thousands of persons only one will be ■ Yogin and amongst thousands of such Yogins only one will know Him ultimately. So, the Lord says that to comprehend Him fully is difficult.

In the second line of the poem, the poet says that the Supreme Lord is very far and yet very ■■■ The Isavasya Upanishad expresses similar thoughts when it says:

“Tad ejati tat naijati tad doorae tadvat antike  
Tad antar asya sarvasya tadu sarvasya asya baahyatah”  
(Mantra 5)

Here, the Upanishad says that the Lord is far off, but yet close and that the Lord is inside as also outside. When He is inside, He is antaryamin and He is pervading outside. He is Sarva Vyaapi.

The Narayana Anuvaka, which is ■ part of Taittiriya Upanishad says:

“Yaccha kincit jagat yasmin drishyate shrooyatepi vaa  
Antar bahischa tat ■■■■ vyaapya Narayanah sthithah”

which ■■■■ that Narayana is there pervading everything both inside and outside.

It is therefore evident that the first two sentences in the song which ■■■ later developed in the rest of the poem by Annamayya reflect the concept ■■ enunciated in the Gita and the Upanishads.



## SONG 80 – (A.S., VOL.I)

**Transliteration**

Aadhimapoorushu dachyuthu dachalu dananthun damaludu  
Aadevu deethade po Hari Venkata Vibhudu

Ekaarnavamai udhakamulechina Brahmaandamulo  
Baikoniyyundaga noka vatapatramu lopalanu  
Chekoni pavalimpuchu noka sisuvai vadi delaadina  
Sreekaanthudeethade po Sree Venkata Vibhudu

Arudhuga balimadhamadapaga naakasamantina roopamu  
Sarugana bhoominthayu noka charanambuna kolachi  
Paragina paadhangutamuna Brahmaandamu nagilinchina  
Paramaathmudeethade po pathi Venkata Vibhudu

Ksheerapayonidhilopala Seshudu paryankamugaa  
Dhaaruniyunu Siriyunu paadhamu lothaganu  
Cheruva danu Brahmaadulu sevimpaga jelu vondedi  
Naaraayanu dithade unnatha Venkata Vibhudu

**Free Translation**

The Primordial Being who is known by several names as  
Achyutha, Achala, Anantha, Amala

That Lord is this Hari Who is the Master of Venkata Hill

There is no doubt that the Consort of Sree, who is the Master  
of Venkatadri, took on the form of a child and lay down  
on a single Banyan leaf and floated in the surging waters  
when the entire Universe became one single huge ocean

He is a Consort of Sree, He is Master of Venkataadri

There is no doubt that this Master of Venkatadri is the one  
who adopted a very rare path to put down the pride of  
Bali, the Emperor and took a form which quickly grew  
and touched the sky and measured the whole earth with  
one foot and with the toe of the other foot pierced the  
high skies and pierced Brahmaanda, that Paramatma  
without any doubt is this Lord of Venkataadri.

There is no doubt that this Lord of Venkatadri is none else  
than this handsome gorgeous looking Lord Narayana in

all His splendour; who is lying down on the Milky Ocean on the Divine Serpent Couch with Dharuni Sree gently pressing His Feet while Brahma and other Devas are standing nearby worshipping Him;

There is no doubt that this handsome gorgeous Lord Narayana in all His splendour is none other than the Great Master of Venkataadri.

### *Explanation*

In this song the poet says that the Primordial Being is known by several names. He is Achyutha, i.e. one who does not let His devotees slip away from His fold, as He stands like a rock firmly by their side. He is also known as Achala, that is one whose moods do not change and is the embodiment of equanimity. He is Anantha, i.e. the Infinite Lord with no beginning and no end.

He is Amala, that is one who is pure. The God with all these traits, that is Hari, the poet says is Venkata Vibhudu, i.e. Master of Venkataadri. The word Vibhudu conveys the meaning that He is all pervasive and one who makes His power felt and therefore is the Master of all that He pervades. The poet describes the feat performed by the Lord when He transformed Himself into a fish when all the Universe became one single huge ocean and the waves were surging wildly, He swallowed all the Chetana and Achetana entities, kept them safe in his stomach and unconcernedly floated on a single Banyan leaf. He refers to Him as Srikantha, that is the Lord of Lakshmi, the giver of Prosperity and then says that this child Krishna is none other than Venkata vibhudu, i.e. Lord Srinivasa.

In the next stanza he refers to Vamanaavataara, where the Lord presented Himself as a young Brahmin boy, sought alms from the Emperor Bali and then even as the people were watching in wonder grew in size and covered the entire Universe with one foot and with the other, pierced the Brahmaanda. This Paramatma, who manifested Himself as Vaamana, the poet says, is none other than Venkata Vibhudu.

In the 11th stanza, the poet refers to Ksheerabdhinatha, the Lord reclining in His Yogic Sleep in Anantha in the Milky Ocean from where all Vibhava forms emanate. He says that Ksheerabdhinatha is none other than Venkatesa Vibhudu.

The Supreme Being, in brief is Lord Venkatesvara who is presiding over the Venkatadri Hill, says the poet.

### SONG 11 - (A.S., VOL.I)

#### *Transliteration*

Ilayunu nabhamunu eka roopamai  
 Jala jala gollu jalipinchithivi  
 Edasina nalamuka Hiranyakasipuni  
 Todiki patti chethula bigisi  
 Kedapi todalapai girikona nadhumuka  
 Kadupu chinchu kaha kaha navvitivi  
 Roppula noorpula rochchula kasarulu  
 Guppuchu laalalu guriyuchunu  
 Kappina bebbuli kasar u hoomkrutula  
 Dhepparapasurala dhruthi anachithivi  
 Pela pela naarchuchu peda bobbaliduchu  
 Tala tala meruva dhanthamulu  
 Phala phala vibhava rasa rudhiramu  
 Gula gula dhikkula guriyinchithivi  
 Chaatina prevula jannidamulatho  
 Vaathera simhapu vadanamuto  
 Chetulu veyita chelagi Dithisuthuni  
 Potharamanapuchu bhuvi merasithivi  
 Ahobalamuna nati raudramuto  
 Mahaamahimala malayachunu  
 Taha taha medhupuchu tagu Venkatapathi Ihamu  
 paramu maaku ipudosagi tivi

#### *Free Translation*

Oh Lord! Your Form encompassed the entire earth and sky  
 You flashed nails (due to anger) and made a "jala jala" noise!

When Hiranyakasipu sprang on You undeterred, You caught him in a firm grip, held his hands tight, immobilized him, placed him on your thighs, tore open his stomach and in gleeful peals of laughter, produced "kaha kaha" noise Gasping and panting, even as You salivated, You pounced on the demon like a ferocious tiger all the while sending a "Hum" roar; with this single act You effectively silenced the haughty demons.

Your loud roars produced (*pela pela*) reverberations;

Your teeth were dazzling bright (*thala thala*)

Your heroic act shone (*phala phala*)

The blood gushing out from the demon's stomach looked like the essence of bravery flowing out.

The splattering of the demon's blood in all the directions produced *gula gula* noise.

With the intestines of the demon adorning Your chest, like sacred threads;

With Your leonine face sporting an open lower lip,

With myriads of hands, You put an end to the pride and ego of the child of Diti (Hiranya Kasipu)

Your effulgence then dazzled the world.

While in Ahobalam You showed Your great strength and ferocity.

Now in Venkatadri, You are shining in all splendour and

You are all eagerness to quickly confer happiness on us both in this (Iha) and other (Para) worlds.

### **Explanation**

In this song, Annamayya gives in good detail, the manner in which the demon was killed. The Lord laughed ("kaha kaha"); the Lord roared ("pela pela"); the teeth dazzled ("tala", "tala"); the act of killing ("pala pala") and the spilt gushing blood made a splattering noise ("gula", "gula"). The 'puraanaas' do not speak of the Lord as having a thousand hands, at this time, but Annamayya says the Lord had thousand hands when he killed the asura. Annamayya refers to the Lord's raudra aspect juxtaposed with the Saulabhya aspect when the same Lord confers bliss on us

**SONG 86 – (A.S., VOL.I)*****Transliteration***

Itharamu linniyunemitiki  
 Mathi chanchalame maanuta paramu  
 Ekkadi Surapura mekkadi Vaibhavam  
 Ekkadi vinniyu nemitiki  
 Ikkadane parahitamunu punyamu  
 Gakkuna jeyaga galadihaparamu  
 Evvaru chuttamu levvaru bandhuvo  
 Levva rindarunu nemitiki  
 Ravvagu Lakshmiramanuni thalapuchu  
 Ivvala daa sukhiyinchuta paramu  
 Endaru daivamu lendaru velpulu  
 Endharindharunu nemitiki  
 Kandhuverigi Venkatagiri Ramanuni  
 Chinduleka kolichinadihaparamu

***Free Translation***

What for all these other things?  
 The Supreme Bliss is realized, only when one gets rid of the  
 vacillating fickle mind  
 Where is the city of gods?  
 Where are its glories?  
 Why hanker after ~~all~~ these things?  
 We ~~can~~ attain Supreme Bliss both in this and the other world  
 when we do good ~~to~~ others and acquire merit, right here  
 (on this mountain).  
 Who are the distant relations?  
 Who are the close blood relations?  
 Of what purpose are all of them?  
~~Meditate~~ on the great Lakshmi Ramana (Consort of Lakshmi)  
 here and you ~~will~~ be ~~blessed~~ with Supreme Bliss.  
 How many are the gods?  
 How many ~~are~~ the deities?  
 Why ~~this~~ multitude?

Know this secret; without any distraction and with single minded attention worship the Lord of Venkata [III] and you will be blessed with Bliss here and thereafter.

### ***Explanation***

Here the poet is advising us to meditate upon the Lord of Venkata Hill, the Consort of Sree, and be assured of Supreme Bliss in this and in other world. He advises us not to run behind hosts of lesser gods and [III] to think of multitudes of relatives as none of them can confer the Bliss and happiness which [III] can get by worshipping Lord Venkatesvara.

The Veda also voices similar thoughts about the unreliability and non-reality of so called relations. It says:

“Sa no bandhuh janithaa Sa vidhaathaa”

– Sukla Yajur Veda 32-10

i.e. He and He alone is our relative, our Father and the sole dispenser of all fruits.

## **SONG 88 – (A.S., VOL.I)**

### ***Transliteration***

Endaaka nechithamethalapo

Mundu mundu vesaarithi maligi vesarithi

Emi sethu nedachoththu nemani bhodhintunu

Naa maata vina dide naa vihaaramu

Emarinaa dalapinchi nemainaa gadinchi

Saamusesi vesaarithi jadisi vesarithi

Eda chuttaa leda bandhuleda pondhu levvaroo

Thodainavaaru gaaru dongalu gaaru

Koodu-cheeragaani chotai koragaani paatai

Vaadi vaadi vesaarithi vadhili vesarithi

Endhununnaa demisesi nekkada bhogincheeni

Vindhulaku vindaina Venkatesudu

Indari hridayamulo Niravai yunnaadatadu

Chendhi nannu gaachugaaka chenaki vaesaarithi

**Free Translation**

How long to think about what is ahead?  
 I am fed up, absolutely fed up  
 What shall I do? Where am I to go? What shall I preach?  
 There is none who pays heed to my word  
 That is my lot  
 I have reminded people when they forgot (about me);  
 I have earned ■ paltry sum  
 I have become tired and ■■■ up with "gymnastics"!  
 Who are the relatives? Who are the blood relatives? Who  
 are the friends?  
 They are all neither helpmates nor thieves  
 With no food and clothes and with untold suffering in vain  
 ■ am disillusioned. I am fed up. Tired, thoroughly fed up.  
 Where is He? What is He doing? Where is He enjoying?  
 Lord Venkatesvara, the feast among feasts  
 Is happily residing in the hearts of ■■■ of us.  
 May He protect me, save me.  
 I am fed up.

**Explanation**

In this song, the poet is apparently in a dejected mood as no one is willing to listen to him and follow his advice. He realizes that neither friends, nor close blood relations, nor even distant relations pay any heed to his words, thoughts etc. This is reminiscent of what Vyasa says in the Santhi Parvan of the Mahabharata viz.

"Oordhvabaahur viraumyeshā  
 Na ca kascit srūnoti mām!  
 Dharmād arthasca Kaamasca  
 Sa kinārtham na sevyate?"

Translated, it means:

I am shouting at the top of my voice, with uplifted hands,  
 No body listens to me!  
 Wealth and desired things of life come from dharma  
 Why is it (dharma) not practised?

It is obvious that even such great sages felt helpless when the Truth they preach is ~~not~~ accepted immediately by men who continue to tread the wrong path even when the red carpet is laid invitingly before them. Such is the irony of life.

### SONG 89 – (A.S., VOL.I)

#### *Transliteration*

Ooriki boyedi vothadaa kadu  
 Cheruvateruvegi chelagumee  
 Edama theruvuvanka kagina dongalu  
 Thodi bada gokalu docheru  
 Kudi theruvuna kegi kottu vadaka manchi  
 Nadimi theruvunane nadavumee  
 Addapu deruvula natunitu juttaalu  
 Veddu vettuchu ninnu vecheru  
 Goddere chinna dhidditheruvu voka  
 Dodda theruvuvanka tholagumee  
 Kondatheruvu kegi konchapu sukhamula  
 Bandai thiruguchu badalaevu  
 Andanundedi paramaatmuni Tirumala  
 Konda theruvu thekuva negumee

#### *Free Translation*

Oh You who have ~~started~~ on the journey ~~in~~ go to Your town  
 Take the shortest route and proceed!  
 If you take the path on the left, you will encounter thieves  
 They will not hesitate to steal ~~even~~ your dress  
 Don't take ~~the~~ path on the right and get beaten  
 Take the good middle path only and walk along  
 The relatives will trouble you on both sides in all the cross  
 streets.  
 Don't turn into the blind lane  
 Turn towards the broad ~~street~~  
 If you ~~take~~ the other mountainous path  
 You ~~will~~ experience only minimum happiness and will get  
~~exhausted~~



Oh You! Instead, with courage, go to the Hill of the Supreme,  
viz. Tirumala Hills

### **Explanation**

Here, the poet exhorts us to take the right royal path towards Venkataadri where the Supreme will look after us. He says none of the friends, relatives will help us as Lord Sreenivasa will.

### **SONG 90 – (A.S., VOL.I)**

#### **Transliteration**

Akkada naapaatlu vadi ikkada neepaatu padi  
Kukkanori kalaasamai kollaboya bathuku  
  
Endacheta needacheta nellavaadu nitlaane  
Bandubandai endhu gadapala gaanaka  
Undagili narakaala nudukaboyedha minka  
Vanda darugina koora vale naaya naa bathuku  
  
Panchamahaapaathakaalabaari badi bhavamula  
Thenchi thenchi mudiveya dheedheepulai  
Ponchina yaasalaventa borala boyada minka  
Dhanchanunna rolipinditalapaaya bathuku  
  
Eedhachetha ~~chetha~~ chetha nellanaadu baayani  
Baadhachetha meella battabayalai  
Gaadili Venkatapathi gaanaga boyada minka  
Beedha garachina boore priyamaaya brathuku

#### **Free Translation**

There I suffered that in one way. Here also I suffered in another way  
I feel my life has been torn to pieces like food in the mouth of  
■ dog  
Come shine, come shade, all are exposed like a ripe fruit know  
no respite  
Hereafter we may even be cooked in hell  
Life has become like a plate of vegetables and kept ready  
for cooking

Torn ~~under~~ due to the Panchamahapatakas committed by us

Yet, we run after forbidden desires

Life is like the flour to be pulverized further in a mortar (i.e. being battered all round).

Exposed to constant rain and floods and incessant suffering

All good things of life have become a barren waste

But now that we are going to see our dear Lord Venkatesvara

Our life has become as sweet and welcome as

A sweet pancake in a poor man's mouth!

### ***Explanation***

The poet says all the disappointments and bitterness of life are forgotten and ~~sweet~~ memories will flood us, the ~~moment~~ we have darshan of Lord Srinivasa.

## **SONG 91 – (A.S., VOL.I)**

### ***Transliteration***

Naatiki naade naachaduvu

Maatalaaduchunu maracheti chaduvu

Enaya neetani nerugutakae po

Venaka vaaru chadivina chaduvu

Manasuna neetani marachutake po

Panivadi ippati praudalachaduvu

Telisi ithanine telyutakke po

Toluta krithayugaadula chaduvu

Kaligina eethani gaadanane po

Kaliyugambulo galigina chaduvu

Paramani Venkatapathi ganutake po

Doralagu Brahmaadula chaduvu

Sirula nitani marachedikorake po

Virasapu jeevula vidyala chaduvu

### ***Free Translation***

My study is only for ~~this~~ day

As I talk, I forget those studies (i.e. it leaves no impact or lasting impression on me)

Don't you know that all the studies (learning) done by our ancestors were only for realizing and comprehending this supreme Being?

But the learning indulged in by the so called intellectuals of today is so designed as to enable the mind to forget Him!

Don't you know that the studies taken up by those who lived in the Krita and earlier Yugas was so structured as to only realize this Supreme Being?

But the studies available in Kali Yuga are so designed as to deny the very existence of this Supreme Being who is always present and existent?

Don't you know that the studies undertaken by the great Brahma and others was only to realize the Supreme Lord of Venkatam?

But, the studies of the present day rich lotus-eaters bereft of any purpose in life are only to make them forget the Supreme Lord of Venkatam.

### *Explanation*

This seems to be a very pithy, accurate description of the absence of any value-based education in the present day of the so called rationalists' (atheists) (mis?)conception of a materialistic content in education. The real riches of the days of yore are woefully lacking now, says the poet with unconcealed expression of sheer satirical disgust. If such was the situation five centuries ago, we should think of how much worse it must be now and how despicable it will be in Kali Yuga progresses. As is well known, when compared to other Yugas Kali Yuga is shorter in time, perhaps, because the Creator realised that persons cannot bear the ills, troubles and turmoils of Kali Yuga for long.

**SONG 92 – (A.S., VOL.I)**

### *Transliteration*

Itu garudani nee vekkinanu

Pata pata dikkulu baggeana bagile

Egasina garudani epuna "dhaa"yani  
 Jigi dolaka chabuku chesinanu  
 Nigamaantambulu nigama sanghamulu  
 Gaganamu jagamulu gada gada vadake

Birusuga garudani peremu tholuchu  
 Berasi neevu gopinchinanu  
 Sarusa nakilamulu jarjarithamulai  
 Tirupuna nalugada diradira dirigae

Pallinchina nee pasidi Garudanini  
 Kelluna nee vekkina yappudu  
 Jhallane raakshasa samiti nee Mahima-  
 Velli munuguduru Venkataramana

### **Free Translation**

When You got on to Garuda  
 The eight directions exploded with a resounding noise (*pata pata*)  
 Even as Garuda was taking off the ground with all his strength and speed,  
 When You patted him and commanded him to go faster (saying, "dhaa" – make haste!)  
 The Vedanthas (crowns of Vedas i.e. Upanishads) and the Vedas, the entire sky, all the worlds trembled (i.e. Garuda's speed ~~was~~ breaking the sound barrier!}  
 Firmly seated on Garuda with angry impatience You were egging him on to increase his speed,  
 Then ~~all~~ the worlds ~~were~~ shattered and ~~was~~ spinning round and round ~~in~~ great speed  
 Oh Venkata Ramana, when You jump and sit on this speeding golden-hued Garuda  
 The hordes of demons will sink and be swept away by (the tidal waves of) Your glory (prowess).

### **Explanation**

This song perhaps reflects the speed with which Lord gets on to His Garuda vaahana and rushes ~~to~~ the rescue of His devo-

tees. It is said that Garuda was chosen by the Lord as His vahana only after He saw the speed with which he flew! Even while narrating the Gajendra Moksha episode, all the Puranas describe how Garuda took off at great speed even before the Lord comfortably settled Himself on him. Even the Lord did not wish to tarry ■ minute and so the story goes that He forgot to even inform His Consort where He was off to and had to pay the price for it later when He returned after accomplishing His task.

Here the poet by using some onomatopoeic words (like pata pata", gada gada", "dira dira") describes graphically the sound effects of Garuda's speed! He also refers to Garuda ■ golden-hued. The scriptures describe Garuda as multi-coloured as follows:

Garuda has ■ black face. His arms are of the colour of Kumkum (blood red). His thighs ■ white as Sun. His feet are yellow like gold. As such, he presents a picture of a bright golden hued bird.

It will not be out of place here to briefly recall some salient features about this Divine Vehicle of the Lord who is well known ■ Periya Thiruvadi (the senior devotee in the Nitya Vibhuti) ■ against Aanjaneya who is known ■ Siriya Thiruvadi (junior devotee in the Leela Vibhuti).

Garuda is variously known as Pakshi Raja, Vainatheyā, Suparna, Garutman, Periya Thiruvadi, Vishnu Vaahana, Nandaka, Kasyapa, Vinatasuta, Vinatatmaja. Garuda is regarded as Veda Svaroopi. Narayana, who is Veda Himself is seated on Garuda who is also the form of the Veda. In Sama Veda, the part dealing with Sama is known as Sthoman. Sthoman is believed to be the Atma of Garuda. The eyes of Garuda ■ equal to Gayathri Mantra. His very name is Yajur Veda. His limbs ■ compared to Gayathri Chandas. One of the wings is known as *Brihat Samam* and the other *Radantara Samam*. Thus, the various parts of the Garuda's body represent the various parts of the Vedas. The Vedas are Dharma Svaroopi. Garuda is Veda Svaroopi. As such Garuda

also becomes Dharma Svaroopi and is therefore the sure path for all victories. Sankarshana is one of the Vyuha forms of Lord Narayana and it is believed that Sankarshana is Garuda himself. It is well known that Lord Krishna in the Gita says that among the birds, He is Garuda.

Readers who are interested in knowing more about the stories connected with Garuda, the important unique Garuda Utsavams in the country, the qualities of Garuda, Garuda dhrushti, Garuda Dvani, Garuda Mantram etc. may refer Volume IV of the 108 Vaishnavite Divya Desams authored by Miss M.S. Ramesh. For the convenience of such of those who are not able to refer to Volume IV of the 108 Vaishnavite Divya Desams, we wish to relate only one very interesting event that takes place in Nepal which is the only Hindu Kingdom in the entire world.

An important festival celebrated in Nepal is Garuda Nathu Yuddham. It is said that the idol of the Garuda at that time actually sweats and perspires and that perspiration is gently wiped off with a cloth and that holy piece of cloth is presented to the King of Nepal. It is believed that every piece of yarn in that cloth is preserved and used. Whenever anybody is bitten by a snake, the yarn of that cloth is then tied round the limb in the snake and is said to be a sure antidote for that poisonous bite.

Yet another important festival connected with Garuda is witnessed even today at Nachiyar Koil (Thirunaraiyur), one of the 108 Vaishnavite Divya Desams in Chola Nadu. This incident is also explained in detail in Volume II of the 108 Vaishnavite Divya Desams by Miss M S Ramesh. During this festival, the Garuda Vaahana which is lifted by about four people ends by being very heavy requiring sixty-four people to carry it and later as it re-enters the temple, it is said to become light again.

Saint Thyagaraja has also composed two songs on Garuda which are popular and sung by many of the musicians. Swami Desikan's *Garuda Dandakam* is also a famous prayer that is offered to Garuda.

## SONG 93 (A.S., VOL.I)

**Transliteration**

Eee sura leemunu leecharaacharatmulu

Eee sakala manthayu nidi evvaru

Ennika **ନିଜନିଜ** litu neevai yundaga

Inni naamamulavaaridhi evvaru?

Unna chotane **ନିଜ** unduchundaga mari

Innitaa dhiruguvaaridi evvaru?

Okkaroopai **ନିଜ** unduchundaga mari

Thakkina **ନି** roopamulu thaa mevvaru

Ikkada nakkada neevu itu aatmala lonunda

Makkuva nunduvaaru mari evvaru?

Sree Venkataadripai chelagi neevundagaa

Daivambulu **ନିଜ** thaa mevvaru

Kaavalasina chota kaligi nee vundaga

Eee visvapariipoornulidhi evvaru?

**Free Translation**

All these gods, all these sages and saints, **ନିଜ** these movable  
(chetana) and immovable (achetana) things,

All these myriad other things – who and what **ନିଜ** they?

When you with specific names are there, who are **ନିଜ** these  
others with varied names?

When you are in this very place, who are these others roam-  
ing about all over?

When You are in an identifiable form, who **ନିଜ** these others  
with different forms?

Who else is there who can be present with so much of love,  
here, there, everywhere and in the souls of all beings as  
antaryamin?

When with such loftiness You are there **ନିଜ** Venkatadri, who  
are those others who claim they are gods?

When You are there in a place where **ନିଜ** want You,  
Who are these others who claim **ନି** be all-pervasive?

**Explanation**

Here, the poet says that there is only one God and that is Lord Venkatesvara. He has got 1008 specific names. He is all-pervasive. He is the Antaryamin in all persons. There is no other god to equal Him. Annamayya therefore says why waste time and effort pursuing those other lesser demi-gods? – whose very existence he questions.

**SONG 101 – (A.S., VOL.I)****Transliteration**

Etiki talakeda rindarunu  
 Gaatapusiru livi kaanaro prajalu  
 Endala boralka yechina chalilo  
 Nundaka charilo nudukaka  
 Andanunna Hari naatma thalachina  
 Pandina paside bratukaro prajalu  
 Adavula nalayaka aakunalamu thini  
 Kadupulu gaalaga garagaka  
 Badi badi Lakshmipathiki daasulai  
 Podavagu padavula bondaro prajalu  
 Pokketikaalla pundlu regaga  
 Dikkulanantata dirugaga  
 Gakkuna Tiruvenkatagiripathi gani  
 Okka manasutho nundaro prajalu

**Free Translation**

Why are all these people looking worried?  
 Have they failed to notice this obvious real wealth? (Divine  
 Lotus Feet)  
 Instead of roaming about in the hot Sun  
 Instead of shivering in the freezing cold,  
 Instead of getting cooked in the heat of hills;  
 Instead, if only these people think in their minds (smarana)  
 of this Lord Hari, who is near them {in their very atmas  
 (antaryamin)}, won't they flourish and reap gold?



Instead of wandering in the forests living on leaves and roots  
suffering the pangs of hunger and getting dried up in the  
heat

Instead, if only immediately they become the Dasas of  
Lakshmipati, won't they be blessed with high positions  
in life?

Instead of wandering in all directions and getting blisters and  
wounds in the feet,

Instead, if only they have a Darshan of the Lord of the Venkata  
Hill won't these people be blessed with calm steady peace  
of mind?

### **Explanation**

In this song, the poet extols the merit in **ଶ୍ରୀ** and seeking solace at the Divine Feet. In the very first two lines which convey the trend and thought of the song, he says that the most precious wealth we have are the twin Lotus Feet of Lord Hari. Yamunacharya also mentions similar view when he sings the glory of the Lotus Feet of the Lord. In his *Stotra Ratna*, Verse 6, Yamuna affirms that seeking refuge in the Lotus Feet of the Lord whose eyes possess the glow of the red lotus is the treasure inherited, through successive generations and **ଶ୍ରୀ** the ultimate destination for all of us and confers permanent Bliss on the author and his entire clan (*kuladaivam and kuladaivatham*). The words used by Yamunacharya **||** "Tad padaaravindam aravinda-vilocanasya"

Later in the song, the poet develops this theme and brings out the futility in wandering in the forests and mountains, exposing oneself to the Sun and Moon etc. Instead, he says the remedy lies in meditating and meditating on Lord Hari Who is "Lakshmipati". Here the stress is on worshipping the Consort of Sree, not merely Hari, as Sree is the repository and bestower of all wealth, spiritual and material. Yamunacharya in his *Gitaartha Sangraha* also says:

"Bhakti yogah tadarthi chet samagra aisvarya sadhakah ..."  
(verse 27)

He says that through Bhakti, one can get not only spiritual wealth, but also material wealth, should one aspire for it.

The poet finally says that if we seek refuge at the Feet of Lord of the Venkata Hill, we will be blessed with a mind that is not torn by worries or doubts, but is blessed with peace and steadfastness, a mind which is not fickle and fluttering about like a butterfly.

In the *Mukundamala*, Kulasekhara Alvar also mouths similar thoughts when he says:

“Naathe nah purushothame, “ etc. (verse 28)

In very many songs of his, Annamayya repeats in different words that we should seek solace at the Feet of the Lord Sreenivasa at Venkata. In another poem, he says that we run behind other gods and do not worship Lord Venkatesvara, who is the effulgence and light of our lives, is akin to giving up the boat and instead struggling in the waters. It is to be noted that Annamayya used very simple homilies to drive home his lofty ideas so that he carries with him even the illiterate masses.

### SONG 121 – (A.S., VOL.I)

#### *Transliteration*

Vaade Venkatesudane vaade veedu

Vaadi chuttukaiduva valachethivaadu

Kaarimaarasuthuni chakkani maatalaku chokki

Chooragaa vedaalaguttu choopinavaadu

Theerani vedukatho Tirumangaiyaluvaari

Aaradi muchchi mikootiki aasa padda vaadu

Periyaaluvaari bidda pisiki paivesina

Viruladandala meda vesina vaadu

Taruni cheyi vesina daggari bhujamu chaachi

Paravasamai chokki paayaleni vaadu

Paamarula danameedi paatalella baadumantaa

Bhoomikella noori noori posina vaadu

Maamakoothuralamelumanga naanchaariyu daanu  
Geemugaane Venkatagiri nunde vaadu

### *Free Translation*

He who is known as Venkatesa is this very Person  
He is the one who is holding the sharp round weapon (Chakra)  
in His right hand  
Bewitched by the sweet words of the son of Kaarimara  
(Nammalvar), He disclosed the secret of the Vedas, with-  
out any inhibition to him.  
In ■ spirit of limitless fun, He willingly partook the food of-  
fered by Thirumangai Alvar through robbing others  
He is the one who adorned round His neck, the crushed gar-  
lands worn earlier by Periyalvar's daughter  
He is the one Who when ■ young damsel keeps her hand on  
Him, becomes enamoured and extends His shoulder to  
her (Gopikas/Nappinnai)  
He spread the message ■ the entire world and asked ■ the  
illiterate people to sing songs in His praise (Keertana)  
He is the one who is staying at Venkatagiri as His home along  
with Alamelumanga, daughter of His uncle  
(Aakaasaraaja)

### *Explanation*

The significance of this song is limited only to the extent that he makes specific reference to four Alvars and thus make it evident that he had read all the Pasurams composed by the Alvars; it is therefore no wonder that many of the thoughts expressed by the Alvars in their Pasurams are also reflected in the songs of Annamayya.

### **SONG - 133 – (A.S., VOL.I)**

### *Transliteration*

Chooda jooda maanickyaalu chukkaluvale nunnavi  
Eeduleni kannulave inachandrulu  
Kanti ganti vaade vaade ghanamaina muthyaala  
Kanthamaala lave padhakumulu ■■■

Minti podavainatti minchu kireetambadhe  
Jantala valugu sankha Chakraalu ave

Mokku mokku vaade vaade, mundarane unnaadu  
Chekkulave nagavutho jigimomade  
Pukkita lokamulave bhujakeethulununu nave  
Chakkanamma Alamelu javaraalade

Mungai muraalunu nave mola katharunu nade  
Bangaaru niggulavanne Pachcha battade  
Ingita merigi Venkatesudide kannulaku  
Mungiti nidhaanamaina moola bhootamade

### ***Free Translation***

As we go ■■■ watching these precious stones (Manikyas) look  
like stars

They are the incomparable eyes, the Sun and the Moon

I ■■■ clearly there is no doubt that He is the Lord

Those are the heavy pearl garlands adorning the neck

Look, those are the (Lakshmi) Pathakas (Medallions)

Look, that is the dazzling crown almost as high as the sky

Those ■■■ the twin bright Conch and Disc (Sankha and  
Chakra)

Bow down, bow down, He is the Supreme One

He is just before you;

Look at that charming face adorned by the benign beatific  
smile emerging from His cheeks

Look at all those worlds in His navel

Those are the armlets

Look there is His beautiful Consort Alamelumanga

Look, those ■■■ the bracelets!

Look there is the Surya Katari (Sun God's Sword) on His  
waist!

Look that is the golden hued yellow silk cloth (pithambaram)

Having noted all this, you know, that this is Lord Venkatesvara

He is the priceless treasure in ■■■ front-yard visible to the  
eyes!

He is the primordial Supreme Being.

**Explanation**

This is a perfect pen picture of the Moola Vighraha at Tirumala.

**SONG - 138 – (A.S., VOL.I)****Transliteration**

Pankajaakshulu solasi paliki nagagaa  
 Ninkaa naaraginchu mitlane ayya  
 Kalavantakamulu pulugamulu dugdhaannamulu  
 Palu deragulaina appamulagamulu  
 Nelakonna nethulunu nirathampu chakkaralu  
 Gilu kottuchunu naaraginchavayya  
 Pekuvagu sai dampu pindivantala meeda  
 Pikkatillu merugu bodi bellamulunu  
 Okkatiga galapukoni volupu bappulathoda  
 Kikkiriya nitulaaraginchavayya  
 Kadumadhuramaina meegada perugulanu manchi  
 Adiyaala ooragaayala ruchulatho  
 Badi badiga navakampu pallerambula thoda  
 Kadu naaraginchu Venkatagireendra

**Free Translation**

O Lord, partake of the food ■ lovingly offered to you by the  
 lotus eyed Consorts all the while smiling and speaking  
 sweetly; O Lord, please take ■■■■ ■■■■ of the offerings  
 Variety of eatables, pongals (food article made out of rice  
 and green gram) and sweet dishes made out of milk and  
 rice (paal paayasam)  
 Different varieties of sweet appams (eatable made out of rice  
 and jaggery)  
 Superior solid ghee, unending quantities of sugar candy  
 Please relish all these food offerings!  
 The varieties of food articles made out of freshly pounded  
 rice flour with shining finely ground jaggery powder  
 along with the offering of nuts.

Please enjoy and partake of ||| these.

Sweet tasty thick creamy curds along with good variety of pickles, are being offered one after another in beautiful plates.

Please, O Lord of Venkatagiri, partake of ||| these offerings.

### ***Explanation***

The above song |||| out almost all the food offerings given even today to the Lord of the Seven Hills. It is said that Princess Samavai, a Pallava Princess of the 10<sup>th</sup> Century had gifted the Utsava Vighraha, i.e. Koluvu Sreenivasa to the Temple. On that occasion she |||| a Thirumanjanam arranged and she |||| also arranged for offering four naazhis of rice to be prepared as curd rice to the Lord. Even today though a variety of food offerings are made, the only naivedya which is specifically offered to the Lord in the sanctum sanctorum is this item, viz. curd rice made out of four naazhis of rice. This is offered to the Lord early in the morning after Suprabatham.

There is also another story relating to this offering of curd rice to the Lord. Lord Venkatesvara is identified with Lord Krishna of Dvaapara Yuga. The story goes that Yasodha was born in Kaliyuga == Vakulamala, the mother of Sree Sreenivasa and that it is she who is offering the well mashed curd rice to her child Krishna. The beauty is that almost ||| the offerings made to the God even today are being listed out in this song. All these offerings have the sanctity of being mentioned in various epigraphs. The Laddu Prasadam which is now considered as the foremost is of recent origin (4-5 decades).

### **SONG - 139 – (A.S., VOL.I)**

#### ***Transliteration***

Bhogi sayanamunu busakottedini

Yoganidra paayunu melkonavae

Kannulu theravaka kamalabaandhavudu

Vennela renuvu velaya dide

Annuva malasee narunodayamide

Minnaka neevitu melukonave

Thellani kannulu theravaka viriyaga

Nollaka jalajamu lunna vive

Kallanidura ninu gaviyaganiyyaka

Mella naaya nitu melukonave

Theravagu reppala thella vaaravale

Theravaka cheekati theeradhide

Theragu Venkataadhipa nee verugudhu

Merugulu challuchu melukonave

### *Free Translation*

O Lord, please wake up from Your Yoga Nidra. Your Serpent Couch Adishesha is hissing (perhaps trying to wake up the Lord)

O Lotus eyed Lord, when You do not open Your eyes, neither the Sun nor the Moon will shine.

Here is the red colour appearing in the horizon. Please wake up.

The lotuses are not willing to bloom and unfold their petals unless and until the white of Your eyes are seen.

Do not allow this false sleep to overtake and overpower You.

O Lord, please wake up slowly.

The day breaks only when You open Your broad eyes.

If You do not open them, darkness can never be dispelled.

O Lord of Venkatadri, You know best how to dispel this darkness.

O Lord wake up releasing splashes of lightning ■ it were all round.

### *Explanation*

This is known as Melukolupu song – ■ song to wake the Lord from His Yogic sleep. This poet has composed a number of wake up songs as well as lullabies. For him, the Lord is his friend, philosopher and guide, in short – everything – nay, his very life. Such is his identification with the Lord.

## SONG 140 – (A.S., VOL.I)

*Transliteration*

Edhi choochinanu gadu nituvanti chodyamule  
Mediniki gindupadi minnandanelaa

Kariraaju gaanchina karunaanidhivi neevu  
Aridi Narasimharoopaiti velaa  
Uragendra sayanamuna nundi neevunu sadaa  
Garuda vaahanudavai gamaninchanelaa

Purushottama khyathi bodali amrutamu pampa  
Tharunivai vunda nitu dainyamelaa  
Saranaagathulaku rakshakudavai paamu nee  
Charanamula kindaina chalamukona nelaa

Devathaadhipudavai deepinchi indrunaku  
Bhaavimpa thammudana baragitelaa  
Sreevenkataachala sthirudavai lokamula  
Jeevakotlalona jikkuvada nelaa

*Free Translation*

All that I notice ~~seem~~ to be irrational and illogical.

What is the compulsion which made You delve deep into the  
bowels of this Mother Earth and yet also try to reach the  
sky?

What is the compulsion which made You, an embodiment of  
kindness who rescued the Elephant king (Gajendra), yet  
transform Yourself into the ferocious man-lion  
Narasimha?

What is the compulsion which makes You, who ~~are~~ all the  
time resting ~~on~~ the Snake Couch, yet ride for ever ~~on~~  
Garuda?

What is the compulsion ~~on~~ which You, who have attained  
fame as Purushottama (Supreme Male), don the role of ~~a~~  
lady (Mohini) for distributing Amrita?

What is the ~~reason~~ for ~~a~~ Snake (Kaliya) being crushed under  
Your feet when You are known as the Saviour of ~~all~~ those  
who seek succour at Your Feet?



What is the compulsion which made You, the Master of all  
Devas, yet, be born as the younger brother of Indra?

You, who are the unquestioned monarch of Venkatachala,  
yet, why did You get caught in the multitudes of living  
beings (as Antaryamin)?

### ***Explanation:***

In this song, the poet refers to serious apparent contradictory characteristics of the Lord and he says that he is not able to understand this. These apparent contradictions which the poet refers to as follows:

He wonders to how the Lord, who, in His Varaahavataara, delved deep down into the Ocean in order to rescue Mother Earth, could during Vaamanaavataara (Trivikrama) stretch His foot so high that it cut through Surya Mandala. Similarly, he wonders what was the compelling element of compassion which made the Lord rush to the rescue of the Elephant King Gajendra while He thought fit to manifest Himself as Lion, the sworn enemy of all elephants in Narasimha Avataara. He further adds that he is unable to understand how the Lord who reclines on the Serpent Couch (Aadisesha) could have Garuda, the natural enemy of the snakes as His Vaahana. He wonders how Purushottama, i.e. Supreme among men, yet had to don the role of a beautiful damsel (Mohini) in order to divert the attention of the Asuras and distribute Amrita only to the Devas. He further adds that he is amazed to how the Saranaagatha Rakshaka, i.e. the certain Savior of all those who seek protection at His feet could make the feet to dance the heads of the wild serpent Kaliya and subdue the serpent. Reflecting further, he wonders how the Lord of all the Devas could manifest Himself as Upendra (in His Vaamana Avataara), the younger brother of Indra. He then concludes by wondering as to how and why the unquestioned monarch of the Seven Hills had to get imprisoned in the tiny hearts of the multitudes of living beings as Antaryamin.

In brief through narration of these diverse opposite actions of the Supreme Lord of Tirumala, the poet is able to effec-

tively put across the thought that it is beyond us to completely comprehend the multifaceted nature of the Supreme.

### SONG 144 – (A.S., VOL.I)

#### *Transliteration*

Sulabhamaa manujulaku Hari Bhakti  
Valanondhi marikadaa Vaishnavudauta

Kodhalaeni Tapamulu Kotaanagotulu  
Nadana aacharinchi yatameedha  
Padhilamaina karma bhandhamu lanniyu  
Vadalinchukonikadaa Vaishnavudauta

Tanivoniyaagatantramulu lakshala Sankhya  
anaghudai chesinayatameeda  
jananam lannita janiyinchi paramapaa-  
vanudai marikadaa Vaishnavudauta

Tirigi Tirigi pekku teerthamulanniyu  
Naraleka sevinchinatameeda  
Tiruvenkataachalaadheesudaina kariraja-  
Varaduni kripa gadaa Vaishnavudauta

#### *Free Translation*

Is it that easy for men to cultivate Hari Bhakti?

Only with unending endeavours can one become ■ true  
Vaishnava;

After performing millions of flawless penances carefully, can  
one break the myriad bonds of Karma and become a true  
Vaishnava;

Only after a pious soul, performs lakhs and lakhs of Yaagas  
without any let up and only after one goes through the  
innumerable cycle of births and deaths and becomes ex-  
traordinarily pure, ■■■■ one become a true Vaishnava;

After visiting many ■ holy place (Kshetras), and after wor-  
shipping the Lord in those places and then when one  
earns the Kripa (Grace) of the Lord of Venkatachala, the  
Kariraja Varada (Saviour of Gajendra), only then one  
becomes a true Vaishnava.

**Explanation:**

In this song the poet enumerates the true characteristics of a Vaishnavait.

In this song, once again Annamayya enunciates the glory of the Daya (kindness, magnanimous compassion) of the Lord of the Seven Hills which alone entitles a person to become a Vaishnava. Performing Yaagas, Japaas, taking innumerable births, etc. cannot confer the ~~status~~ of a true Vaishnava on one. Only on attaining the Grace of the Lord of the Seven Hills can one claim to be a true Vaishnava.

This poem written many centuries ago speaks volumes about the futility of trying to identify the ~~caste~~ of a person with reference to the mere accident of birth into a community or through the rituals he performs. All those, the poet says, are meaningless empty trappings. The main criterion lies elsewhere. It is indeed a very revolutionary concept and if only we accept it, we would have achieved a casteless society.

**SONG 151 – (A.S., VOL.I)****Transliteration**

Kondalalo nelakonna koneti raayudu vaadu  
 Kondalantha varamulu guppeduvaadu  
 Kummara daasudaina kuravarathi nambi  
 Immanna varamulella nicchinavaadu  
 Dommulu chesinayatti Tondamaanchakkuravarthi  
 Rammanna chotiki vacchi nammina vaadu  
 Achchapu vedukathoda nanantaaluvaariki  
 Muchchili vettiki mannu mochinavaadu  
 Machchika dolaka Tirumalanambi thodutha  
 Nicchaniccha maatalaadi nocchina vaadu  
 Kanchilona nunda Tirukacchinambimeedha garu-  
 ninchi thanayedaku rappinchchina vaadu  
 Encha nekkudaina Venkatesudu manalaku  
 Manchi vaadai karuna baalinchinavaadu

**Free Translation**

He is the One who is permanently residing in the Hills; He is the Master of the Theertha in the Hill (Svami Pushkarini Theertha)

He is the One who is very generous in conferring boons in mountainous proportions, i.e. large number of boons.

He is the One who sanctioned each and every boon sought by the potter Kuruvarathi Nambi.

He is the One who went to every place detailed by Thondaman Chakravarthi who waged battles (with his enemies).

He is the One who out of sheer fun and pleasure, carried mud on His head and helped Ananthaalvan (free of any charge)

He is the One who talked and talked with Thirumalai Nambi, till He became tired.

He is the One while at Kanchi showered His Grace on Thirukkachchi Nambi and made him come to his vicinity

Coming to think of it, Lord Venkatesvara will be favourably inclined towards us and will bless us, with His infinite Grace (Daya).

**Explanation**

This is a very popular song. Here, the poet enumerates the Leelas of the Lord. This is just to instil confidence in the hearts of His devotees that the Lord goes to any extent to help them.

**SONG 158 – (A.S., VOL.I)****Transliteration**

Aakati velala nalapaina velalanu

Thekuva Harinaamame dikku mari ledhu

Koramaalivunna vela kulamu chedinavela

Cheravadi vorulachejikkina vela

Vorapaina Hari Naama mokkate Gathi gaaka

Marachi tappina naina mari ledhu theragu

Aapada vacchina vela yaaradi badina vela  
 Paapapu velala bhayapadina vela  
 Vopinanta Hari naama makkate Gathi gaaka  
 Maapu daakaa boralina mariledhu theragu

Sankela Bettinavela champabillichina vela  
 Ankiligaa nappulavaa raagina vela  
 Venkatesu Naamame vidipincha Gathi gaaka  
 Mankubuddhi boralina mari ledhu theragu

### *Free Translation*

When one is hungry, also when one is tired,  
 Chant with full faith the Name of Hari; there is no other remedy.

When one is helpless and orphaned,  
 When one has been ostracized from the very community in  
 which one is born,

When one is imprisoned and is held captive by others  
 The very formidable Name of Hari alone is the remedy and  
 solution.

Even by mistake, if one forget this means, one better realise that  
 there is no other remedy.

When difficulties and dangers confront one,  
 When one becomes the butt of ridicule for all  
 When the times are not congenial and one passes through  
 testing times

When one is frightened out of one's wits  
 At such times, chanting the Name of Hari to the best of one's  
 capacity is the only remedy

Even if you think deep and long and wallow on the ground  
 till the evening, there is no other remedy.

When one's hands are chained  
 When one is sentenced to death

When creditors come in a never ending stream and confront,  
 Only the Name of Lord Venkatesvara will set one free and  
 relieve.

Even if one wallows on the ground and is stubborn enough not to accept ~~the~~ advice, one should realise there is no other remedy (than chanting the name of Hari)

**Explanation:**

In this song, the poet expatiates on the Harinama Mahima.

It is ~~that~~ that this song has got a background. Saluva Narasimharaya, the king of Tangaturu was a great patron of Annamayya. Once, after he heard a beautiful poem couched in Sringara Rasa composed on the Divine Consort by Annamayya, the king insisted that the poet should compose an equally beautiful song on him. Like all great poets, Annamayya refused and said ~~that~~ all his talents were reserved for praising the Supreme Lord and His Consort and ~~not~~ mere mortals. This infuriated ~~the~~ king who immediately ordered that the poet be chained and put in a cell. This song is said to be the one composed when the poet was in the prison cell and it is said that as ~~soon~~ as he recited the song, the chains slipped off his hands. The soldiers on guard near that cell who saw this rushed to the king to inform him of the miracle and the king would not believe it. He came to the cell personally and ordered ~~that~~ the poet be re-chained. The poet again repeated the song and the miracle recurred. The king then realised his folly, ~~fell~~ at the feet of the poet, released him and sought his forgiveness. That is why the poet in this song refers to the hunger faced by him in the prison cell and the chain tied to his hands etc.

In the very first few lines, the poet advises that one should chant the name of Hari with full faith. Here one is reminded of the verse on Hari, forming part of the Hari Ashtakam found in the Brihannaaradeya (11.99). It runs as follows:

“Harib harathi paapaani  
Dushta chitthair aapi smrithah  
Anicchayaapi samsprishtah  
Dahathyeva hi paavakaha

Translated, this says:

“When remembered even by people with evil mind, Lord Hari remove all their sins.

Even as a fire will definitely burn ■ person even when touched without one’s knowledge, i.e. unintentionally”

The Taittiriya (Ashta) (3) also refers to Hari Nama Sankeertana when it says: “Aasya jaananto Vishnoh nāma chith viviktana”, i.e. it advocates that one should repeat or chant at least one Name of Vishnu.

Similar thoughts are expressed by Vyasa, in Mahabharata when he says:

‘Hareh naama, hareh naama, hareh naama  
Harer naamaiva kevalam  
Kalau naasthyeva, naasthyeva, naasthyeva,  
Gathih anyatha”

That ■ to say, in Kali Yuga, other than repeating the name of Hari, there is no other remedy ■ solution.

Bhishma Pithamaha, while lying down on the bed of ■ rows, waiting for shedding his mortal coils, enunciated on Kali Dharma. Maarkandeya Purana also speaks of Kali Dharma. So also Bhavishyothara Purana.

## SONG 162 – (A.S., VOL.I)

### *Transliteration*

Emee neragini mammu nekkuva sesi  
Paamarula doddajese bhaashyakaarulu

Gathachanna Vedaalu kamalajunaku nichchi  
Atani karuna cheta nanniyugani  
Gathileka poyina kaliyugamuna vacchi  
Pratipaalincha galige Bhaashyakaarulu

Lokamella velli bogaa lonane surala gaachi  
Aakumceda thelina yathani kripa  
Kaakari mathamulella gaali buchchi paramitte  
Paikonaga garuninche Bhaashyakaarulu

Pankajapu jeyi chaachi paadapu baramicchina  
 Venkatesu kripa thoda velaya daane  
 Thenkine Udayavarai Tirumantra Dvayaana  
 Pankamella bogadige Bhaashyakaarulu

**Free Translation:**

It was Bhashyakaara, who transformed us, who knew nothing, to become enlightened.

In the olden days, the Vedas which were lost were rescued (by Vishnu) and given to Brahma

With His (Vishnu's Blessings, he (Brahmaa) mastered them  
 He (Bashyakaara - Ramanuja) came into this world during the hapless Kali Yuga;

and he (Bhashyakaara) alone re-established the Vedas.

When the whole world was submerged during the Pralaya  
 He (Vishnu) protected all the Gods by keeping them within Himself

With the Grace of that Vata Patra Sayee,

The great Sri Bhaashyakara,

Were able to wipe away all the other insignificant heretical religions.

Supreme reality has been made known to all by Bhashyakaara, out of his compassion

With the Grace of Lord Venkatesvara, whose one lotus hand draws attention to His Feet,

The Udaiyavar (Sri Ramanuja) was able to know his greatness and taught Thiru Mantram and Dvaya Mantram to all, by His grace

Thus Bhashyakaara washed away all our sins.

**Explanation:**

In this song, Annamayya is trying to draw a parallel between Ramanuja and the Supreme Lord. He says that it was the Supreme Lord who gave the Vedas to Brahma and when he lost them, the Supreme Lord rescued the Vedas and gave it back to Brahma. Annamayya says that the rescued Vedas were given



importance and re-established by Sri Ramanuja. Thus, even as the Supreme rescued the Vedas, Ramanuja re-established the importance of the Vedas. Secondly Annamayya says that the greatest contribution of Ramanuja is his act of dispelling all the other religions and establishing the Supremacy of Narayana. Yet another point to be noticed is that Annamayya specifically uses the word 'Udaiyavar' in the last stanza, Udaiyavar is one of the names attributed to Ramanuja. The word "Udaiyavar" is another name of Ramanuja since he was in charge of the Nitya and Leela Vibhootis per the desire of the Lord. Thus, again Annamayya tries to establish that Ramanuja is equal to the Supreme. It only means that through this song Annamayya is trying to explain the great service done by Ramanuja by being the greatest exponent of Srivaishnava Religion and Visishtadvaita philosophy. It is well known that Annamayya was originally an Advaitin. The philosophy of Sri Ramanuja had a great influence on him and it was one of the Pontiffs of Ahobila Mutt, who convinced Annamayya to realise and accept the greatness of Visishtadvaita philosophy.

In this song, Annamayya says that the twin Lotus Feet of the Lord and His Seven Hills are the two basic **pranavalambas** of Vaishnavaites, viz. Thiru Mantra and Dvaya Mantra. The poet says that Lord Venkatesvara taught the significance of these two Mantras to Ramanuja who in turn enlightened all the living beings in this world about the significance of these two Mantras and helped us to wash away all our sins. Till Ramanuja's time, the two Mantras were being passed on from the Acharya to his students. It was Ramanuja, who was specifically prohibited from conveying this Mantra to all with the threat that if he did so he would go to hell. But, Ramanuja got on to the ramparts of the Thirukkoshtiyoor Temple and proclaimed this Mantra to one and all and is reported to have said that it is worthwhile for one person, that is himself, to go to hell if it ensures that the multitudes reach the Feet of the Supreme Deity by learning the Thirumantra.

## SONG 164 - (A.S., VOL.I)

**Transliteration**

Bruvanthi bauddhaa Buddha ithi  
 Stuvanthi ~~Ukath~~ sulabha ithi  
 Gadanti kila Saankhyas thvaam Purusham  
 Padavaakya jnaah padamitiha  
 Vidanthi thvaa vedaantinah  
 Sadaa Brahma lasathpadamiti cha  
 Japanthi meemaamsakaas thaavam cha  
 Vipulakarmano Vibhava ithi  
 Lapanti nayasakalaah-sathatham  
 Krupaalukartha kevalamithi cha  
 Bananthi Venkatapathee munayo  
 Hyanimaadiprada mathulam iti  
 Gunavantam nirgunam punarithi  
 Grunanthi ~~surve~~ kevalamithicha

**Free Translation:**

"The Buddhists call You the Buddha  
 The Devotees praise You as One, who is easily accessible  
 The Sankhyas speak of You, O Lord, ~~as~~ Purusha  
 Those who study the nature of words and ~~sentences~~ (Gram-  
 marians) call You the Word (word is the ultimate highest  
 for them)  
 Vedantins always know You as the Brahman and ~~as~~ the high-  
 est goal.  
 The Meemaamsakaas always chant Your name as the ultimate  
 consummation of all ~~the~~ Yagas and rituals they perform.  
 Those who study the Nyaya Sastra (Logic) always refer to  
 You as the sole compassionate creator.  
 O Lord of Venkata Hill, ascetics speak of you as ~~the~~ match-  
 less bestower of occult powers like Anima etc.  
 However, all praise You as One who is the repository of all  
 qualities and also as One with no qualities either (Saguna  
 Brahman and Nirguna Brahman)

**Explanation**

This is a song composed in Sanskrit. In this song, the poet beautifully conveys the idea that Lord Venkateswara means different things for different people. He refers to the various branches of Religions and Sastras, each having its own concept of what is great and the ultimate truth. The poet then concludes by saying that the ultimate truth of each of these lines of thinking is Lord Venkatesvara of Tirumala.

In one sentence the poet refers to the Lord as the bestower of occult power like Anima etc. It is said that there are eight Siddhis (Ashta Siddhis), i.e. Supernatural powers. They are: 1) Anima (the ability to reduce one's body to the size of an atom); 2) Mahima (the ability to expand one's body to an infinitely huge size); 3) Garima (the ability to become infinitely heavy); 4) Laghima (the ability to become infinitely light); 5) Praapthi (the ability to have unrestricted access to all places); 6) Praakaamya (the ability to realise all desires); 7) Eeshitva (absolute over Lordship), and finally (8) Vasithva (ability to subjugate all).

In the last sentence he refers also to the fundamental bone of contention among philosophers who still argue whether the Lord is Nirguna or Saguna. The poet has disposed off this controversy by saying that to whatever line of thinking one may belong, all are agreed in praising the Supreme Being of Tirumala.

The entire thought expressed in the song reminds one of the famous verse found in the Maha Nataka (I-3) of Hanumat Kavi

Yam saivaah samupaasate Siva iti  
 Brahmeti, vedaantinah  
 Bauddhaah Buddha iti, pramaana-  
 patavah Kartheti naiyaayikaah!  
 Arhan ityatha Jainasaasanarathaah  
 Karmeti meemaamsakaah  
 So yam vo vidadaathu vaanchita-  
 Phalam trailokyanaatho Harih!!

This may be translated as follows:

May Lord Hari, the Master of the three worlds confer upon you all your desired Things! He is worshipped as Shiva by the Shaivites; as Brahman by the Vedantins; as the Buddha by the Buddhists, as the Creator by Logicians who are skilled in expounding valid means of Knowledge (Logic as the means of proving the existence of God); as Arhat by the Jains; and as Karma (Ritual-'ordained' by the Vedas) by the Meemaamsakas.

### SONG 165 – (A.S., VOL.I)

#### *Transliteration*

Satatam Sreesam

Hitam paraatparameede

Gadaadharam megha-gambheerani-

Naadam paramonnatha-subhadam

Mridutaragamanam medineedharam

Hridayanilayam aham eede

Nandakadharam Janaardhanam go-

Vindam chaaru mukundam

Nandagopa-varanandanakandam

Indu-ravinayana meede

Garudagamanam uragasayanam adhikam

Paramapadesam paavanam

Tiruvengatagiridevamatulam ma-

Heeramanam sthira meede

#### *Free Translation:*

"All the time, for ever and ever, I praise the Consort of Sree, who is our well-wisher and Paraatpara (higher than the high, i.e. Supreme)

He is the One who wields the Gadaa (Mace)

He is the One whose voice is deep like that of a thundering dark cloud. (Megha Garjana)

He is the One who grants the highest felicity, i.e. Liberation - Moksha.

He is the One who has a gentle captivating gait (*Mridu gamana*)

He is the One who rescued Mother Earth

He is the One who eternally abiding in my heart,

Him, I praise

He is the One who carries Nandaka Sword

He is Janardana (One who pleases the people and also One who afflicts the people during Pralaya)

He is Govinda.

He is the handsome Mukunda (The word Mukunda means One who grants Moksha, and also This world, i.e. the bestower of Iha and Para Sukha).

He is the One who is the source of happiness for Nandagopa  
I praise that One who has the Moon and the Sun as His two eyes.

He is the One who has Garuda His Vaahana

He is the One who reclines on the Serpent (Uraga Sayana)

He is the great One who is the Lord of Paramapada (Vaikuntha)

He is the One who is Pure and Holy (Paavana)

He is the matchless effulgent Lord of the Sacred Venkata Hill

He is sporting in Venkata Hill

He is the Consort of Bhoo Devi

I praise Him.

### ***Explanation***

This is another Sanskrit Song composed by the poet. The significance lies in the use of the word EEDE at the end of each verse. At the conclusion we say that all the qualities enunciated in the previous lines belong to this person. It is to be noted that the Rig Veda, opens the hymn on Agni thus:

**“Agnim eede purohitam”**

{I eulogise Agni (the Supreme Being), the benefactor of all of us}.

## SONG 172 – (A.S., VOL.I)

**Transliteration**

Emi valasina nichchu neppudainanu  
 Emaraka kolicina neethade daivamu

Ghanamugaa nindariki kannulicchu gaallicchu  
 Paniseya jethulicchu Baliyudai  
 Thanu goluvumani chitthamulicchu garuninchi  
 Onara lokaanakella nokkade daivamu

Machchika thanugoluva manasicchu maatalicchu  
 Kucchithamu leni kodukula nicchunu  
 Chocchina chote chochi subhamicchu sukhamicchu  
 Nicchalu lokaanakella nijamaina daivamu

Panthamaadi kolichina praanamicchu praayamicchu  
 Enthatipadavulaina nitte ichchu  
 Vintha vintha vibhavaala Venkatesudidhe maa  
 Yantarangamuna nunde arachethi daivamu

**Free Translation:**

“Whatever we wish for and whenever we desire, He gives it  
 without fail  
 He alone is the God to be worshipped, without forgetfulness.  
 He blesses all with eyes and feet  
 He gives hands so as to work  
 In His kindness, He enables people to worship Him, by blessing them with the right mind.  
 When we reflect carefully, we realise that for the entire world  
 He alone is the Supreme Lord.  
 To enable people to worship Him, He blesses them with mind  
 speech  
 He also blesses people with blemishless good progeny.  
 He will go wherever people go and confer welfare  
 He will confer happiness  
 Indeed, in the whole world, He alone is the true and eternal  
 God.

When we worship Him, steadfast, He confers life, as well as youth.

He will confer with ease any position

Such are the many glories of Lord Venkatesvara

He, who abides in our heart, is actually the Deity in our palms"

***Explanation:***

This song reflects the absolute unswerving faith the poet has in the Lord of Seven Hills. He is advising us to believe his words and be benefited.

**SONG 183 – (A.S., VOL.I)**

***Transliteration***

Chakramaa! Hari Chakramaa!

Vakramaina dhanujula vakkalinchavo

Chutti chutti paataalamu chochi Hiranyaakshuni

Chattalu cheerina O Chakramaa!

Pattina Sree Hari chetha baayaka ee jagamulu

Vottukoni kaavagadavo O Chakramaa!

Paanukoni dhanujula balu kireetamanula

Saanala dheerina O Chakramaa!

Naanaa jeevamula praanamulu gaachi dharma-

Mooni nilupagadavo O Chakramaa!

Verachi Brahmaadulu Vedamantramula nee

Vurutlu goniyaade O Chakramaa!

Arimuri Tiruvenkataadhreesu veethula


Voravula merayuduvo O Chakramaa!

***Free Translation:***

"O Disc! O Lord Hari's Disc!

Will you not cut to pieces the crooked demons?

O Disc, have you not chased Hiranyaaksha, entered the underworld (Paataala) and tore him to pieces.

Without leaving the hand of Sree Hari, won't you, O Disc protect  these worlds?

- O Disc! whose edges have got sharpened, being whetted constantly on the gem-studded crowns of the demons;  
 O Disc, will you not support Dharma and protect the lives of many people?  
 O Disc, Brahma and other Devas are duly **afraid** of your powerful exploits and are praising you with Vedic chants!  
 O Disc, you shine with **all** your effulgence when you go round the Streets of (the temple town of) Venkataadri (Tirumala).

### ***Explanation:***

In this poem the poet describes the prowess of the Chakraayudha (Disc) in the hand of the Lord.

The “Sishta Rakshana” and “Dushta Sikshana” role of the Lord is mainly carried out by the Disc held by the Lord in His hand. As the poet concludes the song by saying that the Chakra in all its effulgent glory goes about the **streets** of Venkataadri, one can even conclude that perhaps this song was composed when the poet witnessed the Chakrasnaana, the concluding ritual of the Brahmotsava Festival when first the Chakra is taken round the four streets around the Temple and then taken to the pavilion in front of Sri Varahaswami Temple **on** the bank of Swami Pushkarini Theertha. Then a ceremonial bath (Thirumanjanam) is given to Sudarshana along with the Utsava Vighrahas. It is believed that during the Chakrasnaana, when the Disc is dipped in the Swami Pushkarini Theertha, **all the** waters from all the Holy rivers flow into that Theertha; and a dip into the Theertha **on** that holy occasion will wipe out **all our** sins.

### **SONG 192 – (A.S., VOL.I)**

### ***Transliteration***

Thane kaaka **evam** maaku daathayu daivamu thana-  
 Lona bettukoni maaku lonainavaadu

Chadivinchi koodupetti jaarakunda nillugatti  
 Bedaruleni buddhi pinnanaade cheppi



Ediri nadigi dravyamidi gommanuchu nicchi  
Padhilamai thammu baalinchuvaadu

Mohaviyogammu mohaanaagammu  
Dehavibhaagambhu telipina kaliki  
Aihikamuna Venkataadheesudai sarva-  
Deharakshakudai tiruguchunnaadu

**Free Translation:**

"But for Him, who is there as our benefactor and **our** God?  
He (saved us) kept us in His stomach (Pralaya times), and  
has thus come very much under **our** control!  
He educated us (Matsyaavataara when He rescued the Vedas)  
He gave us food (Kurma Avataara)  
He built a house (This earth) which could not slip away  
(Varaahavataara)  
Even when we were young, He blessed **us** with knowledge  
which knew no fear (Nrisimha Avataara)  
He begged **us** of the opponent (Vaamanaavataara)  
He generously offered wealth (Parasuraama Avataara)  
He is the One who rules over us carefully and completely.  
He is the One who suffered the pangs of separation  
(Ramavataara)  
He is the One who allowed a free hand to His passion  
(Balaraama Avataara)  
He is the Kalki who explained the difference between the  
body and Atma (Krishnaavataara) in the battlefield  
He is the One who has manifested Himself in this earth as  
Venkatesvara,  
The unfailing Saviour for all; and is moving around!"

**Explanation:**

In this song we find **the** poet has adopted a novel method of recalling the different Avatars of the Lord. Thus, when he says that **He** is the One who provided education and knowledge, by implication, he refers to the role played by the Lord in His Matsyaavataara when He recovered the Vedas stolen by the de-

mons Madhu Kaitabha. Then, he refers to the Lord as the provider of nourishment when during Kurma Avatāra He took the responsibility of bringing out Amrita (Nectar) for the sake of gods. Later, he says that He built a house with a very strong foundation which could not get washed away under any circumstances. This is a reference to the role played by the Lord in rescuing Bhoomi Devi from the depths of the Ocean. Later, the poet says that He is the One who bestowed fearless belief and Knowledge even when He was young; here he refers to the role played by the Lord when he manifested Himself as Nrisimha to stand by the statement made by the child devotee Prahlada. Later, Āṇamayya refers to the Yaachaka role played by the Lord when He manifested Himself as Vaamana and begged for the land covered by three steps of His and later assumed the gigantic form of Trivikrama and humbled Bali. In the same vein he continues and says that He is the One who liberally and generously gave alms to all. This is a reference to His manifestation as Parasuraama when He reclaimed the land from the asuras and gave it to the kings.

The poet refers to Ramavatara by drawing attention to the sufferings of Rama when separated from his wife Sita who was abducted by Raavana. Balaraama is known as a person with wanton ways and very fond of wine (Bachus). Therefore, the poet refers to this Avatara by saying that He who manifested Himself and stood as an example for the wayward ways. He then refers to the role played by Krishna during the great Mahabharata war, when He expounded the Gita to Arjuna which has the chief teaching of the distinction between the body and the soul (especially Chapter II). He finally refers to the Lord as the One who has to manifest as Kalki as this Avatara is yet to come. But, as usual, in the last two lines of the song, Āṇamayya comes with his fond refrain of which he is never tired. He says that these manifestations he has enumerated and explained are all of none other than Lord Venkatesvara who is roaming about in Tirumala Hills ever ready and willing to extend His benign failing protection to mankind.

## SONG 217 – (A.S., VOL.I)

*Transliteration*

Verapulu norapulu vridhaa vridhaa  
Dharapai mari antayunu vridhaa

Thadaya chesina daanambulu vridha  
Edaneda nerigina eruka vridhaa  
Odaliloni Hari nonaraga mathilo  
Dhadavani jeevame thanakku vridhaa

Jagamuna badasinasanthaanamu vridha  
Thagili gadinchina dhanamu vridhaa  
Jagadekavibhuni sakalaatmuni Hari  
Degi koluvani buddhiyunu vridhaa

Panivadi koodina parinaamamu vridha  
Onaraganundina uniki vridhaa  
Ghanudagu Thiruvencatagiri Hari gani  
Mananerani janmamulu vridhaa

*Free Translation:*

“Being afraid of humans ■ having close association with  
humans, both are wasteful efforts. (i.e. in human rela-  
tionships, good or bad ■ meaningless)

Everything done in this world is a sheer waste

Even limitless charity is ■ waste

The so-called knowledge acquired ■ and then is ■ waste

The life of a Jeeva who does not meditate upon Hari who is  
in him ■ Antaryamin, is ■ waste

The progeny raised in this world is ■ waste

The money earned with a lot of effort is also a waste

That so-called intelligence of ■ person who does not worship  
Lord Hari, the Supreme Lord of this Universe and the  
Soul of everyone is also a waste.

The series of stages in the evolution through which we have  
gone through is a waste “ “ “

The very comfortable existence we have is also a waste. All  
those births in which one did not have ■ Darshan of that

great powerful Lord Hari of Thiruvenkata Hill are all a waste.

### **Explanation**

This poem, in a very telling and pithy way says that one may be rich, knowledgeable, have a loving family etc., but all those attributes are hollow without any true meaning, unless one is devout as to seek the Darshan of the Supreme Lord of Venkataadri.

### **SONG 218 – (A.S., VOL.I)**

#### **Transliteration**

Emi galigenu maa kinduvalana  
 Vemaaru boralithimi verri gonnatlu  
 Thata thatana neeti meedhata naala jaalambu  
 Litunatu jarinchavaa eedhi eedhi  
 Atuvalene po tamakamandi samsaarampu  
 Ghatanakai thirigithimi kada gaanaleka  
 Dhattamuga baraavatamulu minnula mova  
 Kottagona kekkavaa koodi koodi  
 Vattiyaasalane ituvalane po innaallu  
 Battabaya leedithimi panileni paata  
 Berasi kummarapuruvu peda lopala nella  
 Poraladaa palumaaru poyi poyi  
 Varusa janmamula natuvalene po poralithime  
 Tiruvenkataachalaadhipu thalachaleka.

#### **Free Translation:**

What is it that we have achieved through this life?  
 Except like mad, we have been wallowing in it!  
 Do not we see the small insects swim endlessly and aim-  
 lessly hither and hither on the surface of the water merely  
 producing a flapping noise (Thata Thata noise) by flail-  
 ing their legs and waving their wings.  
 Similarly, we did miss the shore and roam about aimlessly, in  
 this samsara thinking we are achieving something!

Do not the doves assembled in groups perch on the topmost point of a mansion thinking they are carrying the skies on their wings?

Similarly, did we not with no meaningful worthy purpose and with no sense of share swim about aimlessly hither and thither in this Samsara in a meaningless manner?;

Does not the worm in the cow-dung happily go in and out of that cow-dung busily several times (impressed with its own untiring work).

Similarly, indeed we have wallowed in these series of worthless births and deaths as we have failed to think of the Lord of Venkatachala.

### **Explanation:**

In this song the poet is at his sarcastic best lambasting the mere mortals who foolishly feel very important thinking they have achieved a lot. He compares us to lesser living things in the creation like insects in the water, doves in the sky and the worms in the cow dung! He exhorts us to get out of this hollow mould and instead seek enlightenment and emancipation through the worship of Lord Venkatesvara.

### **SONG 223 – (A.S., VOL.I)**

#### **Transliteration**

Sakala bhootadaya chaalaga kaluguta  
 Prakatinchī dehasambhavamaina phalamu  
 Talakonna phalavaancha dagulakundaga jittha-  
 Malavarinchuta karmiyaina phalamu  
 Palukarmamulalona brahmaarpanapu buddhi  
 Galuguta Hara kripa galigina phalamu  
 Eppudu Tiruvenkatesu sevaku dauta  
 Tappaka jeevudu daanaina phalamu  
 Kappina saukhya duhkhammulu samamugaa  
 Noppata vijnaanamodavina phalamu

**Free Translation:**

"The purpose of being blessed with this body is to evince and extend great compassion towards other living beings.

The purpose of becoming a Karma Yogin is to train the mind in such a manner that it thinks only of actions without being bothered about the fruits of such actions.

The purpose of having received the Grace of Lord Hari is the realization that all the activities are dedicated to the Supreme Lord.

The purpose of having attained Jnaana is to treat alike both pleasure and pain in one's life.

That will be attained when the Jeeva becomes an eternal servant of Lord Venkatesvara."

**Explanation:**

In this song, the poet has brought out in a simple language the essence of Karma Yoga, Jnaana Yoga and Bhakti Yoga, dealt with elaborately in the Gita.

**SONG 227 – (A.S., VOL.I)****Transliteration**

Ade choodu Tiruvenkataadri naaluguyugamu-  
Landu velugondē prabha meeragaanu

Taga noota iruvai enimidhi tirupathula gala-  
Sthaanikulunu chakravarthi peethakamulunu  
Aganitamaina daesaantrula mathambulunu  
Nadhikamai cheluvondagaanu

Migulanunnatamulagu medalunu maadugulu  
Mitilēni divya tapasulunna grihamulunu  
Ogi noragu perumaalla vunikipattayi velayu-  
Diguva Tirupati gadavagaanu

Podali yarayanamu podavunanu bolupondi  
Padinondu yojanambula paripadaqu baragi

Chedara kevanka choochina mahaabhoojamulu  
Simhaasaardoolamulunu

Kadisi suravarulu kinnarulu kimpurushulunu  
Garuda gandharva yakshulunu vidhyaadharulu  
Viditamai viharinchu visraanta desamula  
Vedukalu daivaaragaanu

Ekkuvai kekkuvai esagi velasina peddha-  
Ekkudatisayamugaa nekkinantatimeeda  
Akkajambaina Pallavaraayani mathamu  
Alayetla peda gadavan

Chakkaneguchu navvachari gadachi Hari talachi  
Mrokkuchunu mokaallamudugu gadachina meeda  
Nakkadakkada Venkataadreesu sampadalu  
Antanta gaanaraagaanu

Bugulukonu parimalambula poovuthotalunu  
Pondaina naanaavidhambula vanambulunu  
Nigidi kikkirisi pandina mahaavrikshamula-  
Needalanu nilichi nilichi

Gaganambu daaki sringaararasa bharitamai  
Kanakamayamaina gopuramulanu jeluvondi  
Jagateedharuni divyasampadalugala nagaru  
Sarugananu gaanaraagaanu

Praakatambaina paapavinaasanamuloni  
Bharitamagu duritamulu pagili paaruchununda  
Aakaasagangathoyamulu sokina bhavamu-  
Lantanta veedi paaraganu

Eekadanu goneta yatulu paasupatul munu-  
Lenna naggalamaiyunna vaishnavulalo  
Ekamai ThiruVenkataadreesudaa dharini  
E proddhu viharinchagaanu

**Free Translation:**

“Look yonder is Thiruvengkataadri! It has shone with  
effulgence in all the four Yugas.

It has the Peethas (Mutt heads) of the Sthanikas of the 128 Holy Places.

It has Peethas of Emperors

It has innumerable Mathas for the pilgrims.

As soon as we enter Tirupathi where the recumbent Lord resides\*

Which has good storeyed houses and countless homes where ascetics live.

The mountain is half a yojana in length. It has a spread of over 11 yojanas. Whichever side you turn your head, you see mighty trees and lions and tigers

What is more, there are beautiful relaxing places where the Garudas, Gandharvas, Yakshas, Vidyadharas, Kinnaras, Kimpurushas, and other Celestials are roaming freely and happily.

As soon as one surprisingly crosses the mighty fourth hill, the highest of the high mountains, one reaches Pallavaraya Matha.

After crossing it, proceeding further, one thinks of Hari and climbs the Mokaalla Mudugu. (Knee testing mountain)

After passing that, one can see the riches of Venkataadri (in flora and fauna) here and there.

The gardens filled with scented flowers, beautiful different types of forests, thickly grown large fruit bearing trees spreading their branches, provide shelter where one can halt repeatedly.

Proceeding further one see skyscraping beautiful golden Temple towers.

One then enters the Town laden with the divine treasures of the Lord of the Universe.

As one watches the water flowing out of the Paapa Vinaasa Theertha, we can see the sins getting washed away.

All the births (transmigration) get flushed out by the Holy waters of Aakasa Ganga

There the Lord of Tiruvenkata is moving about mingling with a large number of ascetics, Pasupatas and Munis, groups of Vaishnavas



\* This may be a reference to Lord Govindaraja in lower Tirupati

**Explanation:**

This perhaps is the longest of the songs which gives a graphic description of the entire topography of the holy land starting from Lower Tirupati, upto the upper Tirupati.

Annamayya here speaks of 128 Tirupathis (Divya Desas) whereas their number is usually reckoned as 108.

Lower Tirupati, according to the poet, is where ascetics live. In other words, all (even householders) who live in this holy land are highly meritorious. They must have performed great penances to become residents of this place.

**SONG 232 – (A.S., VOL.I)**

**Transliteration**

Neevanaga nokachota nilichiyunduta ledu  
Neevanuchu ganugonna nijamella neeve

Tanayaatmavalene bhootamula yaatumalella  
Nanayambu ganugonna yatade neevu  
Tanuganna thalligaa taganitara kaantalanu  
Anaghudai madi joochu natade neevu

Satata-satyavrataachaara sampannudai  
Athisayambuga melagunatade neevu  
Dhruthidooli dravyambu trunimugaa bhavinchu  
Hata kaamakudaina yathade **■■■■■**

Modamuna sukha duhkamulu nokkareethigaa  
Naadarimpuchununna yatade neevu  
Vedoktamatiyaina Venkataachalanaatha!  
Aadiyunu antyambu nantayunu neeve

**Free Translation:**

“You are not confined to a specific place  
But, if we realise You, then we know You **■■■** everywhere  
and You are the ultimate Truth.

You are the only One who always considers all the Atmas of  
other living beings as Your own Atma.

You are the only One who is able to see in your mind's eye  
 Your own mother in all the women;  
 You are the only One who has an exemplary and eternal vow  
 of speaking the Truth as Your entire wealth;  
 You are the only One who considers riches as no more valu-  
 able than a blade of grass, and are free of all desires.  
 You are the only One treating both pleasure and pain with  
 equal nonchalance  
 O Lord of Venkatachala, glorified in the Vedas!  
 You are the beginning, You are the end, You are everything.

### Explanation

In this song, Annamayya enumerates all the virtues of an ideal person and contends that only Lord Venkatesvara is that ideal Person, who is the repository of "Samastha Kalyana Gunas" and therefore is a "Paripoorna".

In this song, Annamayya has expatiated upon an Upanishadic Truth. The Upanishad passage says as follows:

*"Asthi brahmeti ched veda  
 Santham enam tato viduh"*

(i.e. If a man thinks that God exists, then this man, who thinks like that becomes an existing entity)

*Asthi ityeva upalabdhasya tatvabhaavah  
 Praseeda ti*

(i.e. only to a man who has started with the conviction that God is existing, only then the Truth will dawn upon him).

The above thought is also expressed by Nammalvar when he says:

*"Ulan enil ulan avan uruvam ivvuruvugal  
 Ulan alan enil avan aruvam ivvaruvugal"*

"If you say He is, then He exists; and all this is He only. If you say He is not, then too He exists; as the formless spirit in all"

When the poet says that God is the only One who sees the Atmas of other living beings as his own Atma, it is also another Truth. The Mahabharata says:

*"Atmavath sarva bhootaani yah pasyati, || pasyati*

(i.e. one who sees other living beings as his own self is one who really ~~is~~, i.e. knowing everything)

This is what is interpreted in the Christian literature also when they suggest "Do ~~unto~~ others what you would like others do to you" and also when they advocate that "one should love one's neighbour as oneself". The basis for this can be found in the Chaandogya declaration - Tat Tvam Asi (6.8.7) "That Thou Art", i.e. Atma is the same for all, so ~~all~~ are same. Similarly, when the poet says that one must have the same high regard for all women as towards one's mother, we find that Pothana, also has expressed such an idea in the Bhagavata, 7<sup>th</sup> Skanda while speaking about the greatness of Prahlada:

*Thanayandu, Akhila Bhutamalandu Oka Bhangi, Sama Hitatvambuja Jarugu Vaadu* (i.e. He used to behave towards others in the same manner as he would towards himself)

*Peddala Podaganna Bhrityuni Kaivadi Cheri Namaskruthul Cheyuvaadu* (i.e. He used to bow down and work like their servant when he saw elders)

*Kannudoyiki Anya Kantaalu Addambaina Maatri Bhaavana Chesi Maraluvaadu* (i.e. if he came across other women, he treated them like his ~~own~~ mother) (Adhyaya 1, ~~verse~~ 115)

Annamayya also lists out one of the characteristics of the Supreme as Truth (Satya) being His wealth (Sampada). He does not need any worldly wealth, land, houses, cattle, money etc. The quality of speaking only Truth is His unequalled wealth! This is fully exemplified in Sri Ramavatara.

The poet states that God is the only one who regards pleasure and pain alike. The Bhagavad Gita, Chapter XII (verses 13 to 19), ~~enumerates~~ the qualities of ~~a~~ devotee whom God loves. One ~~verse~~ may be quoted:

*"Samah satrau cha mitre cha  
Tatha maana - dvamaanayoh!*

*Seetoshna-sukha-dukkheshu*

*Samah sanga vivarjitah!!*

(verse 18)

("He who is same towards foe and friend, and also in honour and dishonour, who is same in cold and heat, pleasure and pain, one who is free from attachment ... that man is dear to Me.")

Annamayya has adopted this concept when he says that God is the only One who treats pleasure and pain with equal non-chalance.

This has been amply exemplified in Sree Krishnavatara.

### SONG 237 (A.S., VOL.I)

#### *Transliteration*

Konaro konaro meeru koorimi mandu

Uniki maniki kella nokkate mandu

Druvudu gonina mandu, tholliyu Prahlaadudu

Chavigaa gonina mandu challani mandu

Bhavarogamulu veedi paaraga peddalu munnu

Javakattikonina nicchalamaina mandu

Nilichi Naaradudu gonina mandu, Janakudu

Geluputho goni brathikina yaa mandu

Molachi naaluguyugamula raajulu ghanulu

Kalakaalamu goni kadaganna mandu

Ajunaku baramaayuvai yesagina mandu

Nijamai lokamulella nindina mandu

Thrijagamulu neraga Tiruvenkataadripai

Dvajamethe koneti darinunna mandu

#### *Free Translation*

"O ye men, Hurry, Will you not, with love and affection,  
buy this medicine?

This is the single common medicine for your existence and  
welfare

This is the medicine which Dhruva took

Earlier Prahlada also bought this tasty and cool (excellent) medicine

This is the eternal medicine by which our elders swore saying it is a ■■■■ medicine to drive away and cure all the ills and diseases of worldly existence.

It is the medicine ■■ which Narada staked his life with abiding faith.

This is the medicine which Janaka, the King, took and survived.

This is the medicine which kings, emperors and great men of the four Yugas used and lived happily ever after.

This is the medicine which conferred longevity on Brahma

This is the medicine which has pervaded the entire Universe

This is the medicine which has raised its banner ■■ on the Bank of the Swami Pushkarini Theertha ■■ the Venkataadri Hill in such a manner that all the three worlds are aware of it.

### **Explanation**

In this song, the poet says unswerving faith in Lord Narayana is the sure medicine for remedying all ills. In Vishnu Sahasranama there are two Namas which refer to this role of the Lord as ■ physician when it refers to the Lord as “Bishak”, and “Vaidya”; i.e. the doctor and also as “Bheshajam” i.e. the medicine itself. The Dvaadasa Nama Panjara Stotra also has the following verse, viz. “*Sareere jarjaree bhoothe vyaadhigrasthe kalebare - Aushadham Jaahnaavee thoyam, vaidyo naarayano harih*”. In the 108 Divya Desas, the deity at Thiruvellore, Veeraraghava Perumal is noted for His role as the Supreme ever successful physician! The theertha in that Divya Desa is also said to have curative powers. Even today many people have a dip in the Theertha and visit the Temple on New Moon day and hope to get their ills cured.

In this poem, Annamayya refers to various devotees who have experienced this curative power of the Lord. He refers to the story of Dhruva, the great devotee, who, on the advice of his mother took ■■ meditating on the Lord. The intensity of his devotion was

rewarded by Lord Narayana by making the name of Dhruva co-terminus with sincere deep unswerving devotion. Similarly, the poet refers to Prahalada's deep faith in the Lord which made him overcome many an obstacle. The poet also refers to the fact that the great sage Narada for ever and ever repeats the name of Narayana with abiding faith. He refers to the fact that Janaka Maharaja also believed in this medicine. Perhaps, the poet is referring to the role of Janaka, who is known as a philosopher of repute. The poet refers to the four-faced Brahmaa also believing in this medicine. It is said that the first words uttered by Brahmaa as soon as he was created were "Om Atha". It was through these words that Lord Narayana who created Brahmaa imparted the Supreme Truth to him. "Om" stands for Narayana. The poet also says that this was the medicine which conferred longevity on Brahmaa. As is well known, for Brahmaa all the four Yugas are just one day. Such an all powerful longstanding medicine, i.e. absolute Faith and devotion to the Lord, the poet says is now available on the banks of the Svami Pushkarini Theertha on Tirumala Hill so that all the mortals may approach Him and get relieved of all their ills and be rewarded with happiness in this and the other world.

In another song (Song 240 *Adhyatma Sankeerthanalu* - Volume 1) the poet reiterates the efficacy of Hari Bhakti. He says  
 "Oppaaina Hari bhakti vollani vaani inti  
 Kuppalaina sampadalu kullu bo lolone"

The poet says that the enormous riches in the house of a person who is not devoted to Lord Hari will rot of their own accord! In the next part of the same poem he says that the wealth of a person who does not realise the beauty of Hari Bhakti, will surely disappear. He says

"Thekuvaina Hari bhakti theruvu gaanani vaani  
 Vekapu sirulu kompavellubo lolone"

Further down in that song, the poet says that the intelligence of the man who does not meditate on Lord Venkatesvara is of use to none.

“Thiruvenkatesu thalachani vaani adaru buddhulu  
Pagalau bololone”

In another poem (Song 262, Volume 1, Adhyatma Sankeertanalu), Annamayya speaks about the efficacy of Nama Smarana. The following quotations are excerpts from the **same** to illustrate the greatness of Nama Smarana as expounded by the poet. He says:

“Sree Vishnu naamamu peru koragaane.....  
ghanamaina punyaalu kalugagaa”

(i.e the moment the name of Sri Vishnu is uttered, excellent worthy merits will be conferred on the person).

He continues:

“Sree Hari naamamu mathin thalachina naa  
bandhamuloodagaa”

(i.e the moment one thinks of the name of Sri Hari, the worldly bondages will be cut asunder).

He further adds

“Sree Hari naamamu pathiaichinaa ee kalushamulu  
Ela kalugunu evvariki?”

(i.e. the moment one recites the Nama of Sree Hari, why will anybody have to suffer demerits or ills?)

Thus, the poet in various ways brings home to us the efficacy of Hari Nama Smarana.

### SONG - 239- (A.S., VOL.I)

#### *Transliteration*

Katakata itu chese karma baadha

Etuvantivaarikini nedayadhee baadha

Dinadinamu praanulaku deepanamuche baadha

Thanu poshanamulu kandarpa baadha

Manasu shantiki sadaa mamakaaramula baadha

Tanivoni korkulaku daivagati baadha

Vedayaasa choopulaku vedukalache baadha  
 Kadu vedkalaku viyogamula baadha  
 Thodavaina yerukalaku durita buddhula baadha  
 Jadiya parachintalaku samsaara baadha

Aridi nischayamathiki anumaanamula baadha  
 Sarileni jeevulaku janma baadha  
 Tiruvenkataachalaadhipuni gani mani koluchu  
 Veravu chetane kaani veedadhee baadha

### *Free Translation*

"Alas, such are the ills of Karma (past deeds)  
 No one however big he may be, can escape its tentacles  
 Everyday, the living beings suffer just to live  
 Sheer survival is itself a problem  
 Pursuit of sensual pleasures is a burden  
 Peace of mind is always denied by the burden of attachment  
 Unfulfilled desires have obstacles caused by fate  
 Greedy looks are excited by the sight of celebration  
 Separation is another burden for celebration  
 People of wicked knowledge are an obstacle for enlighten-  
 ment  
 Samsara, is an obstacle for thoughts of the other world  
 The burden of doubts and uncertainty is an obstacle to stead-  
 fastness of mind  
 Birth itself is a burden for living beings;  
 All these burdens cannot be cast away unless and until one  
 approaches and worships the Lord of Venkataadri.

### *Explanation*

This is a song which says that unless and until we wor-  
 ship Lord Venkatesvara at Tirumala, we will not be able to get rid  
 of all the worldly ills. The poet enumerates almost all possible  
 ills of existence in this world like ahamkara, mamakaara, lack of  
 knowledge, indulgence in sensual pleasures and so on. He says  
 Karma is inescapable, inexorable, be it prince or pauper! Similar  
 thoughts are expressed by Hanuman in Sundara Kanda when he



saw Sita sitting under a tree in Ashoka Grove. He reflects that Time is a factor which ~~time~~ can overcome. But all these can be overcome says the poet, if one seeks the Lord of Seven Hills.

### SONG 255- (A.S., VOL.I)

#### *Transliteration*

Neevekaa cheppajoopa neeve neevekaa  
 Srivibhupratinidhivi Senamodalaari  
 Neeveka kattedura niluchundi Hari vaddha  
 Devatala ganipinche devudavu  
 Evanka vicchesinaanu Indiraapathiki nija-  
 Sevakudavu neevekaa Senamodalaari  
 Pasidibadhalavaaru padhikotlu goluva  
 Desala ampulupampe dheerudavu  
 Vasamugaa mujjagaalavaari nindarini nee  
 Sisuvulagaa nelina Senamodalaari  
 Doralaina asurula tutthumuru sesi jaga-  
 Miravugaa nelitivekaraajyamai  
 Paragu Sootravatee pathivai Venkata vibhu  
 Sirula pennidhi neeve Senamodalaari

#### *Free Translation:*

You alone are the One to tell and show to the people who is  
 the Supreme Lord  
 You, O Senamudalari, (i.e. head of armed forces) are the rep-  
 resentative of SreeVibhudu (Supreme Lord)  
 You alone stand in front of the Lord Sree Hari  
 Seeing You, the Devas think, you are the deity yourself  
 Whichever direction the Consort of Indira goes, you are there.  
 Are not you, the ~~the~~ loyal servant, O Sena Mudalari?  
 The ten ~~of~~ of devas seeing you holding in your hands the  
 golden cane, pay obeisance to you.  
 You are the mighty person who sends ~~them~~ in different direc-  
 tions allotting duties to them!

You rule over the people in all the three worlds treating them like your children, O Sena Mudaliar

You annihilated the powerful demons beyond recognition and rule as an unquestioned monarch over all the three worlds, as if it was a single territory.

O Sena Mudalari, you the husband of Sootravathi, are the prized treasure of the Lord of Venkataadri.

### *Explanation*

This is a song on Visvaksena, one of the Nityasuris who is ever present with the Lord. The role of Visvaksena has been described by Sri Krishna Devaraya in his Aamukthamaalayada in the following words:

“Pooni Mukundunaajna kanubommane gaanchi  
Ajaanda-bhaandamul  
Vaananu meedha povanoduvan  
Gone ~~in the~~ agranischala-  
Tvaanachalatva-nishthale samastha-  
Jagambula jaadyachethanal  
Gaanuthikeku Sainyapathi kaanchana-  
Vetramu naashrayinchedan” (I.4)

He says, that Sena Mudaliar can be recognised by the golden cane in his hand and says that when the cane is steady in his hand it means that the Lord is busy creating the immovable objects and when the cane moves from one direction to another, it means that God creates movable objects.

Tenali Ramakrishna also has following words to say on Sena Mudaliar:

“Sootravateedevi sobagupaalindlapai  
malupacchi gandampu valaputhoda  
Sirasulu vanchi Nirjarakoti banigonu  
thapaneeeya vetra hasthambu thoda  
Paniyemi yani vinnapamuseyu Sumanoharamulaina Divyaayudhamula thoda  
Brahmaandakotula paarupathemulella  
kaniyunna niddhampu manasu thoda

Shaarngi rendavamoorthiyai jagamulelu  
munimanohaari Sreesena Mudaliyaari....” (I.7)

It means: “Vishvaksena is a second form of Lord Vishnu. He is **he** one who delights **the** hearts of Sages. He carries with him the perfume of fresh sandal paste which his consort Sootravathi applied **to** her breasts (The perfume got transferred **to** Vishvaksena when he embraced her). He wields a golden cane in **his hand** which employs hordes of celestials with bent heads, in respective duties. The beautiful divine weapons which he wears are all **at** his beck and call. **His** mind has a clear conception of his overall control over millions of cosmic eggs.”

### SONG 266- (A.S., VOL.I)

#### *Transliteration*

Aapannula paali daivamaathade gathidakka  
E proddunu bhajiyinchaga nitharudu mari kaladaa?  
Nirupaadhika nijabandhudu nirathisayaanandudu  
Karivaradhudithadekaaka ghanudadhikudu kaladaa?  
Santhatha gunasampannudu saadhulaku brasannudu  
Antaryaamithade kaaka adhikudu mari kaladaa?  
Paramaatmudu Parama Purushudu parikimpaga  
kripaaludu  
Tiruvengkativibhude kaaka devudu mari kaladaa?

#### *Free Translation:*

He is the Deity who will surely rescue all from any danger  
Is there anyone who is fit **to** be worshipped **at** all times, and  
any time?  
He is **our** only true selfless relative who has no axe to grind  
He has the Supreme unexcelled Bliss  
(The Upanishad says “Aanando Brahma” the “Supreme Be-  
ing is Bliss”)  
Is there anyone greater than this Lord Karivarada, who re-  
sponded to the plea of the Elephant?

He is the eternal embodiment of all the virtues

He is the One who is ever kind and compassionate to the  
virtuous

Is there anyone superior to this Lord who is Antaryamin for  
all?

He is the Supreme Self.

He is the Supreme Being

When we reflect, we realise He is the personification of kind-  
ness

Is there any divinity and Lord other than the Lord of  
Venkataadri

### *Explanation*

In this poem, the poet enumerates all the qualities of the Lord like Compassion, Supreme Bliss, all Virtues, friend by nature etc. He is the Supreme Lord of the Venkataadri Hill.

### SONG 270 – (A.S., VOL.I)

#### *Transliteration*

Nee mahattvambu loniki velupaliki gappi  
Kaamimpa nittidani kaanaraa datugaana

Nindi innitilona neevu galavani braanti-  
Nundudhuvugaani nee vokatiyunu gaavu  
Dandigalagiri pratidhvani dhochu gaani yadhi-  
Kondalopala ledhu kondayunu gaadu

Balasi innitilopalanu chaitanyamai  
Melaguduvugaani emita neevu levu  
Paluderagulaina darpanamunan dokaneeda  
Volayugaa kandu dalapoya nadi ledhu

Udugakannitilona nundutayu ledhu nee-  
Vudivoyi yandundakundutayu ledhu  
Chedani tejamugaana Sreevenkatesa! Nee-  
Podavu paripoornamai polupondugaana

#### *Free Translation:*

Your greatness has pervaded both within and without.

However, one cannot assert that Your Greatness has been comprehended completely as to identify it in a specific manner.

We are under an erroneous belief that You are all pervasive and present in each and every object.

But yet You are not anyone of those objects exclusively.

When we go to a mountain and shout, there is an echo, but that echo is not the mountain.

Neither is that re-echo inside the mountain.

You are present as Consciousness in all things.

Yet, You are not confined to any particular entity

Though a reflection (of an object) seen in different mirrors, it does not strictly speaking, belong to those mirrors.

You are not present in all (without any exception) and

At the same time we cannot say You are not present in those things also

This is so, because Your effulgence is Eternal and undiminishing.

O Venkatesvara, Your Form is Full (Paripurna) and will shine for ever and ever.

### **Explanation**

This song sounds rather obtuse, full of apparent contradictions. But the poet through this song is mentioning what is explained in Taittiriya Upanishad, (Ananda 4) which says:

*"Yatho Vaacho Nivarthanthe*

*Apraapya Manasaa Saha"*

"From whom words unable to describe bounce back along with the mind. That is to say, the mind cannot comprehend Him. Words cannot describe Him".

The Taittiriya also expounds a similar thought when it says:

*"Antar Bahischya Tat Sarvam*

*Vyaapya Naaraayanah Sthithah"*

That is, Narayana is pervading everything inside and outside and yet He is beyond all this. These are the qualities of transcendence and imminence. These are being explained through these words. To make these thoughts clear, the poet in his usual style refers to two very ordinary examples. He says that when we go to a mountain and shout, it results in an echo. That echo is not the mountain. Neither is it an identifiable commodity within the mountain. The echo sound is therefore all pervasive, yet is not definable and identifiable. That is why the poet says that the Supreme Being is both within and without. Yet, we cannot comprehend Him completely. We think that He is present in all things, but He is so great that He cannot be limited or confined to any one object exclusively. Thus, He is one and many at the same time.

This high philosophy, where the transcendence and imminence is beyond full comprehension, is referred to as the Ghataakaasa concept. The popular example given in the Vedanta to explain this concept is as follows: Ether (i.e. Aakaasa - Empty space) is limited or conditioned by a pot, but once the said pot is broken, the ether inside becomes one with the ether outside. This is the bheda-abheda concept where it is said "man is God, yet not God", because though God is in us, we do not become the complete God. Thus, God is in and yet, not in. This sounds obtuse. But this very clearly expounds the Visishtadvaita concept that God is in all of us, but we cannot claim for the simple reason that He is in us and that there is no difference between God and us and that we are God.

That is why, in the subsequent part, the poet says that God is there as Chaitanya in all things, but yet He cannot be confined to any particular entity. Here again, he gives a very homely example, where he says that the reflection seen in a mirror does not belong to that mirror exclusively. That is why he says that though God is omnipresent, He cannot be identified and related to a particular object. The poet, however, concludes by saying that the Lord of the Seven Hills is "Paripoorna", i.e. a Full Complete Divine Form, which is eternal and ever shining. He is beyond all our comprehensions and understanding and yet He is our

only hope. In brief, we should ~~not~~ attempt to comprehend Him or identify Him, but should trust that the Supreme Lord who is on Top of the Venkata Hill, will protect ~~me~~.

### SONG 271- (A.S., VOL.I)

#### *Transliteration*

Adhi naayaparaadha midhi naayaparaadhamu  
Aadhiyu nidhiyu naayaparaadhamu

Neraya roopamulella nee roopamekaa  
Narayaniyadhi naayaparaadhamu  
Paripoornudaguninnu barichinnunigaa-  
Narayuta yadi naayaparaadhamu

Jeevaatmunigaa jintimpa thalachuta  
Yaavanka nadhi naayaparaadhamu  
Sevinchi ninu ~~naadhi~~ chintimpakunduta  
Aavala nidhi naayaparaadhamu

Eederagaka Venkatesuda ninu goni-  
Yaaduta yadi naayaparaadhamu  
Eda joochina naayedura nundaga ninnu-  
Naada needa vedakutaparaadhamu

#### *Free Translation:*

That is my mistake  
This also is my mistake  
That and this are both my mistakes  
My mistake lies in ~~the~~ failure to realise that all the Forms are  
Yours  
My mistake is thinking of You, who are full and all-perva-  
sive, as limited and confined to a particular place or form  
My mistake lies in trying to think of You ~~as~~ an individual  
soul (Jivatma)  
My mistake lies in not meditating upon You, after having  
worshipped You (Meditation on God is continuous wor-  
ship like 'Thailadhara').

Oh Venkatesvara! My mistake lies in praising You without knowing my limitations.

My mistake lies in seeking and searching for You here and there specifically when You are everywhere and wherever I turn.

### **Explanation**

In this song, the poet highlights three points. Firstly, he brings it out very clearly that Vishnu is all-pervasive. Secondly, he states that all the forms that we see are His because He is the Antaryamin in all. The third point he brings out is that the Supreme Brahman is beyond *Desa Parichchedha* (spatial limitation), is *Kaala Parichchedha* (Temporal limitation - time), and *Vaasthu Parichchedha* (limitation of object from the view-point of other entities). Normally, everything in this world is subject to these above-mentioned threefold limitation, *Desa*, *Kaala*, *Vaasthu Parichchedas*. But the Supreme Lord is not subject to these limitations. He is everywhere, all-pervasive. That is why, the poet refers to Him as *Paripurnudu*, i.e. all-encompassing and whole. To limit such ■ Supreme Brahman is therefore not only foolish, but blasphemous. Ramanuja also speaks about this quality of the Supreme Brahman when he says that one is to go up from the lower levels, viz. of worshipping the *Archa Rupa* first before one can hope to reach the level of appreciating the *Vyuha* aspect of the Lord and appreciating the *Para* aspect which is the higher form of the Lord. The poet says that to think of the Lord as *Jivatma* alone and identify Him with it is an offence. Through this sentence, the poet is categorically having a dig ■ the Advaita philosophy which says that Brahman and Jeeva are one and the same.

Similarly, the poet in ■ simple manner goes ■ to assert that merely worshipping the Lord is not something to be proud of, or something which can be identified as a complete step by itself. He says mere worshipping and not contemplating on God for ever and ■ is a mistake. Ramanuja defines *Bhakti* as *Dhruva Smriti* which is contemplation followed by steady recollection. That is the *Thailadara* concept. Oil has a consistency and a continuity ■



it flows. That quality of eternal continuous flow of recollection of God is what is required. One should think of the Lord for ever and ever. The poet goes one step further and says that to attempt to describe and praise the Lord is by itself an offence and we should know our limitation. The Upanishad says:

*"Yatho Vaacho Nivarthanthe  
Apraapya Manasaa Saha"* (Taittiriya, Ananda 4)

i.e. our words and mind, i.e. thoughts bounce back being unable to reach the Supreme Brahman, who is beyond all comprehension. The poet refers to this all-pervasive quality of the Lord by using simple sentences, listing out his mistakes in each sentence of the poem. Finally he concludes by saying "You are everywhere and it is my mistake Oh Lord Venkatesvara, to think that You are confined to the Seven Hills only. You are all-pervasive".

### SONG 277- (A.S., VOL.I)

#### *Transliteration*

Ettivaarikinella nitti karmamulu maa-  
Ettivaariki ninka nedi thovayya?

Paamu jampinayatti paathakamuna peddha-  
Paamu meeda neeku bavalincha valase  
Komali jampina koratavalla nokka-  
Komali nedha bettukoni yunda valase

Bandi virichinatti paathakamuna beddha-  
Bandi boyidavai pani seya valase!  
Kondaverikinatti gunamuna Tirumala-  
Konda meedha neeku goorchunda valase

#### *Free Translation:*

"For such a great person like You, what sort of fate is this?  
(Under such circumstances) What to speak of mere mortals  
like us? What is the way for us?  
For the sin of having killed a snake (Kaliya), You have had  
to sleep on a big snake (Aadisesha).

For having committed the sin of killing one lady (Putana),  
You have had to carry another lady all the time on Your  
chest (Lakshmi Devi)

For the sin of having broken a cart (Sakataasura Vadha), You  
had to become ■ Charioteer of a huge cart (Parthasarathi)

For having uprooted a Hill (Govardhana Hill), You had to sit  
atop the Tirumala Mountain.

### ***Explanation***

This song of Annamayya is couched in the Nindhaastuti (apparent censure, implying praise). In the sentences, he combines apparently contradictory things and tries to ask God as to how He justifies His dual role.

In this Nindhaastuti style of composition, the poet makes it appear as if the merit and the good action done by the Lord is itself ■ sin and that it has had its sinful troublesome alternate repercussions in the life of the Lord. He has chosen ■ number of legends connected with Krishnaavatara and Ramavatara for proving and linking the apparent contradictions. On the whole the song makes an appealing and interesting reading.

### **SONG 278- (A.S., VOL.I)**

### ***Transliteration***

Annichotla paramaatmaa ■■■■■

Inniroopula bhramayinthuvugaa

Paalajalanidhi nundi Badaree ■■■■■ nundi

Aalayamai Gayalo Prayaaganundi

Bhooloka nidhivai Purushottamaana nundi

Vela sankhyalaroopai vichchetugaa

Uttaramadhuralo nayodhyalopala nundi

Satthaina Nandavrajaana nundi

Chittaginchi Panchavati Simhaadrilona nundi

Vatthugaa lokamulu Paavanamu seyaganu

Kaivalyamuna nundi Kamalaja lokaana

Movaga Sreerangamuna nundi

Eevala naavala nundi ee Venkataadripai  
Neeve neeve vacchi nelakontigaa

**Free Translation:**

“You are the Paramatma filling all the places  
You have manifested Yourself in many forms and dazzled ■■  
From the Milky Ocean, from the Badari Forest  
Stationed at Gaya, from Prayaaga  
As the ultimate treasure of this world, You stayed at  
Purushottama (Puri); You ■■■■■■ thousands of forms and  
manifest  
From Uttara (northern) Mathura as also Ayodhya  
From the great Nandavraja  
Out of Your own Will and pleasure, You stayed ■ Panchavati  
and Simhaadri  
You manifest Yourself for making this world holy and pure  
From Kaivalya, and from the world of Brahma (Satyaloka)  
You have stepped into Srirangam,  
From hither and thither, from thither and hither of Your own  
accord,  
You ■■ Your own, have taken firm residence ■■■ the top of the  
Venkata Hill.

**Explanation**

This song is dealing with the Sarva-Vyaapitvam of Vishnu. The poet makes it clear that the entire world is totally pervaded and percolated by Vishnu. (Sarvam Vishnu Mayam). He refers to the various holy places where the Lord, of His sweet Will, has manifested Himself, so as ■■ enable His devotees to have His darshan with least trouble.

**SONG 290 – (A.S., VOL.I)**

**Transliteration**

Hari golichiyu maree naparamulaa?  
Tiramuga nathanine theliyutagaakaa

Pankajanaabhuni paadamulu dalachi  
 Inkaa mariyoka itharamulaa?  
 Ankela nathanine athani daasulane  
 Konkaka nijamuga goluchuta gaakaa

Pannaga-sayanuni bantlaku bantai  
 Konnitipai mari korikelaa?  
 Inni korikalu idhiye tanakani  
 Konnadhikolai koruta gaakaa

Veenula Venkata Vibhu namaamrita-  
 Moonina mati mariyunu ruchulaa?  
 Thenelugaaredi teepu lathani nuthi  
 Naanaaruchulai nanuchuta gaakaa

### **Free Translation:**

Having worshipped Hari, is it possible to think of anyone else?

Can there be anything-else apart from realising Him alone in a steadfast unchanging manner?

Apart from meditating on the Feet of the Lord who has the Lqtus in His navel, can there be any other thought?

Apart from worshipping Him and His Dasaas alone, can there be really anything-else to be reckoned as worship?

Apart from being a devoted servant of the servants of the Lord reclining on the Serpent Couch, can there be any other desire?

Apart from wishing that all the desires should culminate in this one desire, viz. to serve the Lord, and His Daasaas, can there be any other wish?

Apart from hearing the sweet nectarine Naamas of Lord Venkatesvara can one's mind think of tasting anything else?

Praising Him in sweet words oozing and exuding honey will pleasantly and pleasingly satisfy many a taste.

### **Explanation**

In this song, the poet has referred to six out of the nine types of Bhakti. The nine types of Bhakti are "Sravana, Keertana,

*Smarana, Paadasevana, Archana, Vandana, Daasya, Sakhya, and Aatma Nivedana*". In this song, the poet has referred to Smarana, Archana, Sravana, Paadasevana, Daasya and Keertana. When he says that one should meditate on the Lotus Feet of the Lord, to the exclusion of all other thoughts, ■■ is referring to Smarana Bhakti. When he says that ■■■ should worship the Supreme, he is referring to Archana. When he refers to being a devoted servant of the devotees of the Lord and that one's only desire should be to ■■■ the Lord and His Daasas, he is referring to Daasya. When he suggests that one should hear the sweet honey-filled Naamas of the Lord, he is referring to Sravana. Again, when he asks us to praise the Lord, with the sweet-honeyed words, he is referring to Keertana. Lastly, when he says that ■■■ should meditate on the Divine Feet of the Lord, he is referring to Paada Sevana.

In brief, the poet says, that one should have ■■■ other desire except to worship Lord Narayana. Similar thoughts are expressed by Pothana when ■■ makes Prahlada say as follows:

*"Mandara Makaranda Maadhuryamuna Delu  
Madhupambu Ovune Madanamulaku"*

(Skanda VII.5.150)

Freely translated, this sentence says: "The bee which is sucking honey from the sweet scented flowers, ■■■ go to inferior honey-less flowers"

Continuing the same thought, Pothana says:

*"Ambujodara Divya Paadaaravinda  
Chintanamritha Paana Visesha Mattha  
Chitthame Reethi Itharambu Chera Nerchu  
Vinutha Gunaseela Maatalu Veyu Nela"*

i.e. Why say ■ thousand words, when ■■■ mind is inebriated and intoxicated with the drinking of honey oozing from the Divine Feet of the Lord having the Lotus in His navel? Such ■ mind never contemplates or thinks of approaching anyone else except Vishnu."

## SONG - 292- (A.S., VOL.I)

*Transliteration*

Eekulajudemi evvadaina nemi  
 Aakada naathade Hari neriginavaadu  
 Paragina satyasampannudaina vaade  
 Paraninda seya tathparudugaani vaadu  
 Arudaina bhoota dayaanidhi yaguvaade  
 Parulu thaaneyani bhaavinchu vaadu  
 Nirmaludai yaatmaniyati galuguvaade  
 Dhar'matatparabuddhi dagilinavaadu  
 Karmamaargamulu gadavani vaade  
 Marmamai Hari Bhakti maravani vaadu  
 Jagatipai hithamugaa jariyinchu vaade  
 Pagaleka mathilona brathikina vaadu  
 Tegi sakalamu naatma delisina vaade  
 Tagili Venkatesu daasudayina vaadu

*Free Translation:*

"What does it matter to which caste he belongs  
 What does it matter whoever he be;  
 Ultimately what matters is, he who is ■ the lowest rung is  
 one who has realised Hari.  
 He who has the wealth of Truthfulness  
 He who is ■ given to decrying others;  
 He who has the rare quality of showing compassion and be-  
 ing kind to all the living beings  
 He who regards others as himself;  
 He who is pure and has perfect control over his mind;  
 He who is bent upon doing righteous things  
 He who ~~does~~ not violate Karma Maargaa (prescribed duties)  
 He who does not ever forget to be devoted to Hari (who never  
 by ~~maamka~~ even momentarily swerve from the path of  
 devotion ■ Hari)



**Free Translation:**

If you know, then know it better.  
 Those who do not know, better keep off  
 Only Brahma and the like will know (about what is being  
 said in the following lines)  
 This Giver of Boons is the One who is fit to be adored and  
 worshipped by all the celestials.  
 He is deadly poison for the demons - verily a thorn in their  
 flesh.  
 He is the Supreme Being (Paramatma) superior to the one  
 born from the Lotus (Brahma), Siva and others.  
 For the rest, He is one of the Trinity.  
 He is the Lord for Sanaka and other sages  
 He is the Supreme Deity (Paradeva) for all the Vedas (glori-  
 fied by them).  
 He is the great bestower of Kaivalya  
 He is Fate for Fate itself  
 For mere mortals, He is the One who was born in the Yadava  
 clan  
 He is the Primordial One  
 He is the Eternal immutable One (Achaludu)  
 He is the Great Being  
 He is the Indestructible One (Abhedyudu)  
 He is the Invincible one (Asaadhyudu)  
 He is the One who instills fear amongst all (Bheekarudu)  
 He is the One who gives rewards instantaneously;  
 He is the only One who is fit to be known by all the sages  
 He is none other than the Lord of Venkataadri.

**Explanation**

The poem is self explanatory. It is amazing that the poet  
 is able to convey to us his unshakeable all-encompassing faith in  
 the Lord of Seven Hills. Like Sree Desika, his outpourings are  
 many and in no song does he repeat himself except to the extent  
 of asserting that it is only Lord Sreenivasa who can bless us and  
 guide us.



## SONG 318- (A.S., VOL.I)

*Transliteration*

Ekkuva kulajudaina heena kulajudaina  
 Nikka merigina mahaanityude ghanudu  
 Vedamula chadiviyunu vimukhudai Hari bhakti  
 Yaadarinchani somayaajikante  
 Ediyunu leni kulaheenudainanu Vishnu-  
 Paadamulu sevinchu bhaktude ghanudu  
 Paramamagu Vedaanta pataina dorakiyu sadaa  
 Haribhakti leni Samnyaasi kante  
 Saravi maalina antyajaathi kulajudaina  
 Narasi Vishnuni vedakunaathade ghanudu  
 Viniyu jadiviyunu Sree Vibhunidaasudu gaaka  
 Thanuvu vepuchunundu tapasi kante  
 Enaleni SreeVenkatesu prasaadanna-  
 Manubhavinchina yaatha dappude ghanudu

*Free Translation:*

Whether one belongs to a high caste or even if one belongs to  
 a low caste (it matters not)  
 He who has realised the Supreme Truth alone is great.  
 A Devotee who worships the Feet of Lord Vishnu, though he  
 may be poor and of low caste, is greater than one who  
 has studied the Vedas and performed Soma Yaaga, but  
 does not have Hari Bhakti.  
 Though one may belong to the lowest caste, but if he seeks  
 Vishnu, he alone is superior to even a Samnyaasi who  
 has had the opportunity to study the exalted Upanishad  
 texts, but has no continued devotion to Lord Hari.  
 The one who has enjoyed the incomparable Grace of Lord  
 Venkatesvara and partaken of the holy food offered to  
 the Consort of Sri is that very moment greater than even  
 a strict ascetic who observes severe austerities and tor-  
 tures his body, who even after reading and hearing about  
 the Lord, does not become His **Chasa** (devoted servant).

**Explanation**

This song also highlights the greatness of **||** who has understood the superiority of Hari Bhakti over even sages, ascetics and individuals born in the **||** called upper caste, but who do not have that Faith and Devotion in Hari.

This song can be favourably compared with Song 329 which also expresses similar ideas about the so called caste and community.

**SONG 319- (A.S., VOL.I)****Transliteration**

Kanugonaga jeevuderagadugaaka eriginanu  
Anavaratavibhavambhu lappude raavaa?

Visugakevvarinaina vedanerchina noru  
Desalakunu palumaaru derachu **||**  
Vasudhaa kalatru dhadavadugaaka thadavinanu  
Esaga gorikalu thana kippude raavaa?

Mudhamandi evvariki mrokka nerchina cheyi  
Podigi yadhamula nadugaboону cheyi  
Adana Hari pooja seyadugaaka sesinanu  
Eduredura gorikalu ippude raavaa?

Tadayakemitikaina tamakamandedi manasu  
Adari emitikaina nalayu manasu  
Vadi Venkatesu goluvadugaaka, kolichinanu  
Badi badine chedani sampadalitlu raavaa?

**Free Translation:**

We realise that Jiva does not understand; if he understands,  
will not greatness come immediately?

The mouth which does **not** get tired to ask any and every-  
body

The mouth which opens (with its request) in every direction  
and many a time

Such **||** mouth does not mentions **||** Consort of Sree

If it only mentions, will not all desires be fulfilled this very moment?

The hand which has learnt **||** appeal and beg from all and sundry

The hand which has no hesitation to approach even the worst amongst human beings,

Such a hand does **||** worship Hari at the right moment

If only it does so, won't all its desires be fulfilled in quick succession; this very moment?

The mind which thinks of any and everything without hesitation,

The mind which is ever ready to wander and get worried for anything

Such a mind never worships Venkatesvara

If only, it worships the Lord, will not eternal wealth and unbridled prosperity come rushing in quick succession?

### ***Explanation***

In this song, the poet refers to the unity in thought, word and deed that is required in worshipping the Lord. That is why in one **verse** the poet refers **||** the mouth which, instead of uttering God's Name does everything else. In another verse, he refers to the hands which are outstretched towards **||** and all who do not deserve such an appeal, and says that the hands should be used only for offering worship to the Lord. That is, the Deed should be for acts **||** for God. Finally, the poet says that the mind which wanders about instead of concentrating on the Lord, is not doing its duty. He assures us that if only the mouth, the hand and the mind turn towards God, then **||** the prosperity and wealth will be quickly and abundantly conferred on that soul.

### **SONG 322- (A.S., VOL.I)**

#### ***Transliteration***

Veedivo ide vinthadonga

Vedipaalu **||** verajina donga

Velaya neeta joppuveneti donga  
 Talagaananeeka daagu donga  
 Talakaka neladavveti donga  
 Telisi sandekaada dirigeti donga  
  
 Adugukinda lokamadacheti donga  
 Adari thallikinaina nalugu donga  
 Adavilo nelavaiyunna donga  
 Todari neelikaa neto nundu donga  
  
 Mosa mintula jeyu munimuchu donga  
 Raasikekkina gurrampu donga  
 Vesaala kituvacchi Venkatagiri meeda  
 Moosinamuthyamai mudhamandhu donga

***Free Translation:***

Look, here is the very unusual thief.  
 He is the thief who stole hot milk and butter (Krishna Avatara).  
 Here is the thief who hid Himself underneath the water  
 (Matsya Avataara)  
 He is the thief who hides by withdrawing his head (Koorma  
 Avataara). (The tortoise is the only animal which has  
 got the capacity to pull its head inside the shell).  
 He is the thief who burrows into the Earth (Varaahavataara)  
 He is the thief who ~~comes~~ out and wanders only during the  
 dusk time (Nrisimha Avataara).  
 Here is the thief who stamps the entire world with His Feet  
 (Vaamana/Trivikrama Avataara)  
 He is the thief who got angry even with his mother  
 (Parasuraama Avatara)  
 Here is the thief who has firmly entrenched Himself in the  
 forests (Ramavatara - 14 years of banishment in the for-  
 est).  
 Here is the thief dressed in the blue cloth (Balaraama Avatara  
 - as Balarama is fond of blue dress)  
 Here is the clever thief who cheated the ladies (Krishna  
 Avatara)

Here is the thief who is very successful and who rides on the Horse (Kalki Avatara)

This thief who donned the different forms has **Uttama** to reside happily on the top of Tiruvenkata hill, looking like a beautiful pearl, concealed inside a shell.

**Explanation:**

In this poem the poet has skillfully covered all the manifestations of the Lord while describing Him as ■ thief who stole or steals our hearts and souls.

**SONG 326 – (A.S., VOL.I)**

**Transliteration**

Kaakunna samsaara gathulela  
 Lokakantakamulagu lobhambulela  
 Viniki ganavalasinanu Vishnu keerthana cheviki  
 Viniki chesina nadiye Vedaanta bodha  
 Maniki ganavalasinanu madhuvairipai bhakti  
 Uniki praanulaku Brahmopadesambu  
 Chaduvu ganavalasinanu saurinaamamu diruga-  
 Jaduvute Sakala saastramula sammathamu  
 Nidura ganavalasinanu neerajaakshuniki dhana-  
 Hridayamarpana seyutidi yoganidura  
 Aasa valasina Venkataadheesvaruni kripaku  
 Naasa seyute paramaanandha sukhamu  
 Vaasi ganavalasinanu Vaishnavaagaarambu  
 Vaasi seyuta thanaku Vaibhavasपुरana

**Free Translation:**

If one has to hear, one should hear the Sankeertana of Vishnu; that is tantamount to hearing the Upanishadic teachings.  
 If one has to exist, then one should cultivate Bhakti to transcend the enemy of Madhu; that indeed is equal to receiving Brahma-Vidya.

If one has to study reading (uttering) the name of the Lord repeatedly is equivalent to reading all Saastra.

If one has to sleep, offering one's heart to Neerajaaksha is equivalent to Yogic Slumber (Yoga Nidra).

To aspire for the Grace of the Lord of Venkata Hill will alone give ultimate Bliss (Parama Ananda)

If one wants fame, a visit to the temple of Vishnu (or to the house of a devotee of Vishnu), will give you good name and status.

### ***Explanation***

This is yet another poem conveying high philosophy in simple words. The poet says that one should see only the Lord who slew the demon Madhu and one has to repeat only His Name and one should, even in sleep, dream only of the Lord. If one approaches the Lord of Venkataadri, He will without fail confer the Supreme Bliss.

### **SONG 329 – (A.S., VOL.I)**

#### ***Transliteration***

Konchemunu ghanamu ganugona nela Hari dalachu-  
Panchamahaapaathakude Braahmanotthamudu

Vedamulu chadiviyunu vimukhudai Harikathala-  
Naadarinchani Somayaaji kante

Ediyunu leni kulaheenudainanu Vishnu-  
Paada sevakudu vo Braahmanotthamudu

Paramamagu Vedaanta pathana dorakiyu sadaa  
Hari talachaleni samnyaasi kante

Marigi, pasuramu dinedi maala yainanu vaade  
Paramaatmu golichinanu Braahmanotthamudu

Viniyu jadiviyu Ramaavibhuni dalapaka vrithaa  
Thanuvu vepuchu dirugu tapasi kante

Chanavugala Venkatesvaru daasulaku venta  
Banidirugu nadhamude Braahmanotthamudu

**Free Translation:**

"Why attempt to distinguish between the low born and high born?

The one who committed all the five great sins (Pancha Maha Paatakas) but eternally thinks of Lord Hari is the best among the brahmins.

Compared to a Somayaji who has mastered the Vedas, but yet has no regard or respect or inclination to listen to the legends connected with Lord Hari, a poverty stricken person of a low caste, but worships the Divine Feet of the Lord alone is the better brahmin.

Compared to a recluse, who has had the opportunity to study Upanishads, but yet is never inclined to think of Lord Hari, a Panchama who is in flesh, but without fail worships the Supreme Lord, is the best among the Brahmins

Compared to an ascetic who observes strict austerity, torturing his body for no purpose, but never thinks of the Consort of Ramaa, in spite of having heard and read about the Supreme Being, a person though belonging to a low class, but always follows the Daasas of Lord Venkatesvara rendering Kainkarya to them alone is the best Brahmin.

**Explanation**

In this song, the poet gives a very revolutionary definition of a true Brahmin. By implication, he says that mere birth in the community does not entitle one to claim Brahminhood and that it is one's actions which make one eligible to be a Brahmin. In a few other poems also (see song 318 above), the poet voices very revolutionary thoughts as to who is a true Vaishnavite and who is a true Brahmin etc. He says that it is not the accident of birth which determines one's status, but it is the actions, the words, habits and thoughts which will determine one's true nature. The poet's remedy is very simple. He says let us not worry as to which caste we belong. Let us think, speak and seek the Lord of the Seven Hills and He will confer Supreme Bliss, be a person poor or rich, low born or born in high circles.

## SONG 343 – (A.S., VOL.I)

*Transliteration:*

Chaaladhaa Brahmam idhi sankeerthanamu meeku  
Jaalella nadaginchu sankeerthanam

Santoshakaramaina Sankeerthanam  
Santaapamanaginchu Sankeerthanam  
Jantuvula rakshinchu Sankeerthanam  
Santatamu dalachudee Sankeerthanam

Saamajamu gaachinadi Sankeerthanam  
Saamamunakekkudee Sankeerthanam  
Saameepyamindariki Sankeerthanam  
Saamaanyamaa Vishnu Sankeerthanam?

Jamubaari vidupinchu Sankeerthanam  
Samabuddhi podaminchu Sankeerthanam  
Jamalisaukhyamulichchu Sankeerthanam  
Samadamaadulajeyu Sankeerthanam

Jalajaasanuni nori Sankeerthanam  
Chaligondasuta thalachu Sankeerthanam  
Chaluva gadu naalukaku Sankeerthanam  
Chalapatti thalachudee Sankeerthanam

Saravi sampadalicchu Sankeerthanam  
Sarilaeni dhidiye po Sankeerthanam  
Sarusa VenkataVibhuni Sankeerthanam  
Sarugananu dalachudee Sankeerthanam

*Free Translation*

“Sankeertana is Brahmam. Will that not suffice for you?  
Sankeertana gets rid of all worries;  
Sankeertana gives happiness  
Sankeertana removes afflictions  
Sankeertana protects all living beings  
O ye men, for ever and ever think of this Sankeertana.  
Sankeertana protected the Elephant (Gajendra Moksha)  
Sankeertana is higher than Saama Veda



Sankeertana will bless everybody with Saameepyam (closeness to God)

Is Vishnu Sankeertana something ordinary? (i.e. it is extraordinary)

Sankeertana helps one to escape from the clutches of Yama, i.e. rids one of the cycle of births and deaths.

Sankeertana confers equanimity of mind

Sankeertana doubles happiness

Sankeertana enables one to control mind and other sense faculties.

Sankeertana was adopted by Brahma (Jalajaasana)

Sankeertana was thought of by the daughter of the King of Snow mountain, i.e. Paarvathi

Sankeertana does good for the tongue

Steadfastly think of this Sankeertana

Sankeertana confers all possible prosperity

Lo! Behold! Understand! Without any doubt this Sankeertana is matchless and unequalled.

Without fail, think of singing the praises of (Sankeertana) the Lord of Venkata Hill

Think well and long about the efficacy of Sankeertana (Mahima)

### **Explanation**

This song also depicts the merits of singing aloud the Name of Lord Hari. 'Sankeertana' is different from mere 'chanting'. We chant *namah* whereas we sing aloud the names and glories of the Lord. This is called Sankeertana. Normally Sankeertana involves more than one devotee.

### **SONG 349 – (A.S., VOL.I)**

#### **Transliteration**

Sakala samghrahamu Sakala sanchayamu

Akritha sukrithamidi Hari Naamam

Sakala Veda saastramula saaramidi

Sakala mantra rajaambu nidi

Sakala Puraanarasamula madhura midī  
Akutīla paavanam Hari Naamam

Sakala tattva samsaya khandhana midī  
Sakala karma Nischayamu nidi  
Sakalavidhirahasya pradhaana midī  
Akaarana hitham Hari Naamam

Sakala Devataa Svaami priyam bidī  
Sakalaloka rakshanamu nidi  
Prakatam Venkatapathi Naamaankita  
makinchana dhanam Hari Naamam

### **Free Translation:**

"It is a concentrated essence.  
It is the collection of all good things  
This Hari Naama Sankeertana is a good deed not observed  
by us earlier  
This is the essence of all scriptures including Vedas.  
This is the King of all Mantras (Sakala Mantra Raja)  
It is the sweetness of all the juices of Puraanas  
Hari Naama is that which sanctifies everyone immediately  
and directly.  
It removes all doubts regarding Ultimate Reality.  
It is the decided goal of all acts and rituals  
It is the most important of all the injunctions  
Hari Naama (Sankeerthanam) is that which is by nature ben-  
eficial to one and all  
This is dear to Lord of all celestials.  
It is the protection for all the worlds  
Let it be known that the Name of the Lord which has the  
word "Venkatapathi" in it, is the reputed wealth of all  
who are utterly destitute (those who have done Prapatti  
to the Lord).

### **Explanation**

This is yet another poem where the poet expatiates on the  
glory of Hari Nama.

## SONG - 380 - (A.S., VOL.I)

**Transliteration**

Naaraayanaaya **Namo** Namō, Naanaatmane Namō Namō  
 Ee rachanalane **evvaru** thalachina **Iha** para  
 mantramulindariki

Govindaaya Namō Namō, Gopaalaaya Namō Namō  
 Bhaavaja-gurave Namō Namah, Pranavaatmane Namō  
 Namō Devessaaya Namō Namō, Divya gunaaya Namō  
 yanuchu  
 Ee varusalane **evvaru** thalachina, **Iha** para  
 mantramulindariki

Daamodaraaya Namō Namō, Dharaneeshaaya  
 Namō Namō  
 Sreemahilaapathaye Namah sishtarakshine Namō Namō  
 Vaamanaaya **Namo** Namō Namō Vanajaakshaaya  
 Namō Namō  
 Eemeralane evvaru thalachina iha para mantramuindariki  
 Paripoornaaya Namō Namō, Pranavaagraaya  
 Namō Namō  
 Chirantana Sree Venkatanaayaka Seshashaayine  
 Namō Namō  
 Narakadhvamsine Namō Namō, Narasimhaaya  
 Namō Namō  
 Iravuga nee gathi **neevvutu** thalachina iha  
 para mantramulindariki

**Free Translation**

O Narayana! salutations to You;  
 One who is **Iha** soul of all, salutations to You;  
 All those who think **in** these lines (realise this truth) will  
 realise that it is a Mantra which blesses all with happi-  
 ness in this world **in** the other world (Iha and Para).  
 Govinda! salutations **to** You, Gopala, salutations **to** You;  
 O Father of Manmatha, salutations to You;

O Lord who **is** in the form of **Omkara** (Pranavaatma), salutations to You

Oh Supreme Lord, salutations to You

One possessing divine attributes, salutations to You

All those who think **in this manner**, will have Iha Para Mantra.

Oh Damodara, salutations to You,

Oh **Dharmodara** (Lord of Earth), salutations to You

O Consort of "Sree Mahila" (Lakshmi Devi), salutations to You;

O One who protects the virtuous **and** good people, salutations to You;

O Vaamana, salutations to You;

O Vanajaaksha (O Lotus-eyed One), salutations to You;

In this above manner whoever thinks of you, would have obtained the Mantra which gives **Mukha** in this **and** in the other world.

O Lord, who is whole (Paripoorna), salutations to You;

Salutations to You, who is **the** foremost (first) letter in the Pranavaa word (Pranava Agra);

O Primordial One, Sree Venkatanayaka, O Seshasayee, salutations to You;

O One who destroyed Narakaasura, salutations to You;

O Narasimha, salutations to You; Whoever thinks of You in the above said-manner has mastered the Iha, Para Mantra.

### **Explanation**

This is a song partly in Sanskrit and partly in Telugu, perhaps, akin to the Manipravala style of early Tamil scholars.

**In** the above song, the various names of God are being chanted and the poet is assuring that such Namasmarana is the **Muksha** Mantra which will confer merit in this and the other world.

In one sentence he refers to the Lord as the form of Omkara; the letter 'Om' consists of "a + u + m" - 'a' refers to God Vishnu, 'Ma' to Jeeva and 'u' is interpreted in two ways by one set of

Acharyas as referring to Lakshmi, the link between Paramatma and Jivatma. The other set of Acharyas say that the letter 'u' stands for "only for", that is to say the Jeevatma exists only for the enjoyment of the Lord.

In another place the poet refers to the Lord as Dharaneesa; Dharaneesa can be interpreted as Lord of Bhoomidevi or as the Master of the world. But here, as in the next sentence, the poet is referring to Lakshmi, it can be said that the word Dharaneesa refers to Bhoomidevi's Lord.

Narakadhvamsine - this word can also be interpreted to say that He is the One who eliminates hell for us, i.e., One who confers Moksha; or it may mean the One who killed demon Naraka.

### SONG - 381 - (A.S., VOL.I)

#### *Transliteration*

Antaryaamee alasithi solasithi  
 Inthata nnn sharanide chochchitini  
 Korina korkulu koyani katlu  
 Theeravu nee vavi thenchaka  
 Bhaarapu paggaalu paapa punyamulu  
 Nerupula poneevu neevu vaddanaka  
 Janula sangamula jakkarogamulu  
 Vinu viduvavu neevu vidipinchaka  
 Vinayapu dainyamu viduvani karmamu  
 Chanadadi neevitu shaanthaparachaka  
 Madilo chintalu mayilalu manugulu  
 Vadalavu neevavi vaddanaka  
 Edutane Sree Venkatesvara neevade  
 Adana gaachitivi attittanaka

#### *Free Translation*

O, Inner-dweller (Antaryaami), I am tired and I am exhausted.  
 Now I seek refuge at Your Feet.  
 My limitless desires are uncut bonds and shackles.

They will not disappear unless You tear them asunder  
My sins and merits are like heavy reins.

They will not allow me to go in the straight path unless You  
direct them otherwise.

The associations with people are verily like diseases.

Hear; they will not leave me unless You release me from their  
bondage

The dejection associated with excessive humility (Vinayapu  
dainyamu) is the (outcome of) past Karmas that does not  
leave me

It will not disappear unless You dispel it.

The worries crowding in my mind are burdensome like heavy  
bundles of dirty clothes.

They will not spare me unless You say no.

O Sree Venkatesa, it is You have come before me and in a  
trice, have saved me without any hesitation (from all  
these evils) at the right moment.

### *Explanation*

In this song the poet addresses his inner self - Antaryamin. This address is very significant as in all these sentences, he is reporting to God all his inner strifes like limitless desires, burdensome merits and demerits, undesirable association with human beings, mock humility in the mind, burden of the past Karma, worries in his mind, etc. He compares all these to uncut bonds, reins, heavy load of dirty clothes etc. But, in the last sentence, it appears as if his appeal to Lord Venkatesvara has borne fruit, because he ends the song by saying that suddenly Lord Venkatesvara released him in a trice without any hesitation from these shackles and burdens (Adana kaachithivi) (attu ittu anaka). The poem therefore, reflects how his unswerving unshakable faith in the Lord of the Seven Hills has borne fruit and his prayers have been answered.

### **SONG - 383 - (A.S., VOL.I)**

#### *Transliteration*

Abhayam Abhayam O Hari! neevu  
Vibhuda vinthatiki veravika nedi

Jadigoni madilo saantamu niluvadhu  
 gadu dussangativalana  
 idumaleni sukhaminchuka gaanamu  
 Adiyaasala naa alamatavalana

Thalapulona nee niluvadu  
 Palu lampatamula bhramavalana  
 Kaligina vijnaanagatiyunu daagenu  
 veli vishayapu piriveekulavalana

Pakkana paapapu bandhamu loodenu  
 chikkaka ninu thalachina valanaa  
 Chikkulu vaasenu Sree Venkatapati  
 Nikkamu naa kide nee kripa valana

### *Free Translation*

O Hari! Grant me Abhaya; Grant me Abhaya!  
 O Master! You are the Lord of all this! What is the solution  
 for all these?  
 There is no peace of mind,  
 Because of the association with bad elements  
 We do not experience any pleasure free from suffering  
 Because of the play of our vain desires which tire us out.  
 Your essential nature and essence is not retained in my mind  
 because of the illusion caused by various worldly involve-  
 ments.  
 Whatever knowledge I acquired has gone to a hide-out  
 because of my engrossment in material things  
 Lo and behold!  
 Suddenly the shackles of my sins broke  
 because I sincerely thought of You  
 My problems got resolved, O Sree Venkatapati!  
 Truly because of Your Kripa (kindness)

### *Explanation*

In all his songs, the first two lines are like a prologue and indicate the theme which follows. This song also reflects Annamayya's unshakable faith in the Lord of the Seven Hills.

## SONG – 384 – (A.S., VOL.I)

*Transliteration*

Kondharikivi sammathi yaithe  
 kondharikavi gaavu  
 Indarilopala nee vedamaayalu  
 ■ gathi telise nenayaa  
  
 Dooramu karmamunaku jaanamu;  
 thodane ondokatikini  
 Dooramu; paramunaku prapanchamu  
 tolutha viruddhambu;  
 Dooramu virathiki samsaaramu;  
 tudamodale ledhu;  
 Ee reetula nee vedamaayalu  
 e gathi theliseda nenayyaa  
  
 Koodadhu dehamunaku naatmaku  
 gotra virodham; bennadunu  
 koodadhu kopamunaku santamu  
 gunaavagunamulanu;  
 koodadhu bandhamunaku mokshamu  
 korikale katlugaana;  
 Eda goladigaa Sree Hari maayalu  
 egathi teliseda nenayya  
  
 Sree Venkatapathi nannu eegathi  
 jikkinchiti eejagamunanu;  
 bhaavimpagaraadhu nee mahima  
 bahumukhamula arthamugaana;  
 Evidhamunu netiki naakika  
 endendani tagileda nenu  
 Daivikamagu nee daasaanudaasyamu  
 dakkinade naaku

*Free Translation*

While these are acceptable to some, they are not so for others.



Living amongst these people, how and in what way can I understand your mysterious ways?

The path of Knowledge is poles apart from the path of Karma. Can either be brought close to the other?

Para (the other world) is the very opposite of this world  
Renunciation (Virati) is very far from worldly existence (Samsara); there is neither a beginning, nor an end;

When such is Your mysterious tricks, how can I hope to comprehend Your ways?

There is no compatibility between this body and soul (Atma). They are Gotra virodhis (diametrically incompatible)

Quietude and anger are as incompatible as Merits and Demerits (good qualities versus bad qualities - Guna, Avaguna)

For Moksha, attachment is anathema, because our very desires become shackles and bonds.

O Sree Hari! How am I to comprehend these mysterious (apparent contradictory) ways of Yours?

O Lord Venkatapathi! You have truly and verily entangled me like this in this world.

Comprehension of Your glory seems beyond me, as it is multifaceted.

How and where shall I go? What am I to do now?

But lo and behold! fortunately I was able to attain the status of Your servant's servant (Daasaanudaasa)

### *Explanation*

In this song, the poet seems to speak about the efficacy of absolute surrender (Saranagathi) to attain salvation. All the apparent contradictions in this world, the differences between the Karma Marga and Jnana Marga, the burden of various worldly pleasures and the way they pull a person down and make it impossible for him to attain Para, and the way all these obstacles disappear in a trice when one throws up one's hand and surrenders at the Feet of the daasa of the Lord of the Seven Hills, are beautifully portrayed in this song.

## SONG -385 – (A.S., VOL.I)

**Transliteration**

Antayu neeve Hari ~~Pundareekaksha~~  
chentha naaku neeve Sree Raghuraamaa

Kulamunu neeve Govindudaa naa  
Kalimiyu neeve Karunaanidhee,  
Thalapunu neeve Dharaneedhara, naa  
Nelavunu neeve Neerajanaabhaa

Thanuvunu neeve Daamodara, naa  
Manikiyu neeve Madhusoodanaa,  
Vinikiyu neeve Vitthaludaa, naa  
venaka mundhu neeve Vishnu Devudaa

Puttugu neeve Purushoththamaa kona-  
Nattanadumu neeve Naaraayanaa,  
Itte Sree Venkatesvarudaa naaku  
Nettana gathi inka neeve neeve

**Free Translation**

- O ~~Pundareekaksha~~ (Lotus eyed One), You are everything  
(all), O Hari;  
You are my only close support, O Sree Raghurama;  
O Govinda, You alone are my family;  
O Karunaanidhee (abode of kindness), You alone ~~are~~ my  
wealth;  
O Dharaneedharaa, (upholder of this world), You alone are  
my thoughts;  
O Neerajanaabha (One having the lotus in the navel), You  
alone are my home;  
O Damodara, You alone are my body;  
O Madhusoodhana, You alone ~~are~~ my very existence;  
O Vitthala, You alone are my knowledge and awareness;  
O Lord Vishnu, You alone are there before me and behind  
me  
O Purushoththamaa, You alone are the beginning;

O Narayana, You are [not only the beginning (Aadhi), but also the end (Antya) and middle (natta nadumu)], i.e. You are all - the whole (Sarvam)

O Sree Venkatesvara, You alone are my sure hope of salvation.

### *Explanation*

The poet here recalls the different names of the Supreme and then finally ends up by saying that Lord Venkatesvara is the ultimate Supreme who will confer Supreme Bliss on us.

### SONG - 386 - (A.S., VOL.I)

#### *Transliteration*

Annitaa neevu antaryamivi  
 avuta dharmame ayinaanu  
 Ennaga neevokkadave gathiyani  
 enchi koluchute prapanna sangathi  
 Ekaanthambuna nundina pathini  
 enasi raminchute sati dharmambu  
 Lokamu rachcha lonundina pathi  
 logoni paikona raanatlu;  
 Ee koladulane sarva devathala  
 inni roopulai nee vunnappudu  
 Kaikoni ninu bahu mukhamula goluchuta  
 gaadu pathivrata- dharmambu  
 Poonina Braahmanula lopalane  
 ninu poojinchuta Vedokta dharmamu  
 Svaana kukkutaadulalopala  
 ninu sari poojinchaga raanatlu,  
 Ee niyamamulane praakrita janulanu  
 eesvaraa! nee saranaagatha- janulanu  
 kannaaku vekkata sarigaa joochuta  
 kannaaku viveka dharmambu  
 Sree Venkatapathi guruvanumatine seve  
 kannaaku sishya dharmamu

Aavala neevala nitara maargamulu  
 aatmalona ruchigaanatlu,  
 Bhaavimpaga sakala prapanchamunu  
~~Brahmani~~ Satya Jnana ~~maanasatlu~~  
 Kaivasamai innita venutagulu  
 kaadhadi viveka dharmambu

### Free Translation

Though it is dharma (correct thing) to say that You are ~~the~~  
 Antaryamin for all  
 Yet, the Prapannas quite rightly regard and worship You alone  
 as the ultimate Saviour  
 A pious wife will approach her husband only when he is alone  
 and by himself.  
 She will not approach him when he is in the midst of people  
 and immersed in worldly affairs  
 Similarly, though You are there, as (antaryamin) in the dif-  
 ferent deities,  
 It is not Pathivrata Dharma (duty of ■ loyal wife) to offer  
 worship ■ You in different forms.  
 The Dharma as enunciated in the Vedas is to worship You  
 enshrined in the hearts of well-read Brahmins.  
 Even ■ it is not possible to worship You within ■ dog, ■ cock  
 etc. (as Antaryamin)  
 It is not an act of an enlightened discrimination not to distin-  
 guish between those who seek refuge at Your feet, and  
 the other material-minded people and to treat both alike.  
 My duty as a disciple is ■ realise ~~that~~ Sree Venkatachalapathi  
 is my only Guru and serve Him.  
 Other paths found hither ~~and~~ thither (leading to other deities)  
 do not appeal to my conscience!  
 Is it not proof of my enlightened discrimination ■ realise  
 that the entire world is Brahman, which is Satyam (Ex-  
 istence), Jnana (Knowledge), and Anantha (Infinity)?

### Explanation

In this song, the poet is saying that while the Supreme Being is present ■ Antaryamin in ■ sentient and non sentient

(Chetana-Achetana) things, an enlightened soul should not worship Him in those things, but should realise that there is a Supreme Being who controls all these and he should worship that Supreme. To prove this point, he gives numerous illustrations.

First, he refers to the Sati Dharma. He says that a true noble wife will approach her husband when he is alone and not when he is in the midst of the crowd dealing with worldly matters. Similarly, a true devotee, like a true Pathivrata, will worship only the Supreme and not the Supreme existing as Antaryamin in the various deities. In effect the poet is saying that even if Lord Venkatesvara is Antaryamin of Siva, Sakthi, Hanuman and other deities, a true devotee should worship the Supreme alone and not the other deities. (One should realise the immanence of the Lord in all beings. But, when worship has to be done, it must be done only to Him as Himself)

He then refers to the dharma as enunciated in the Vedas and scriptures which say that the Supreme existing as Antaryamin in a true learned Brahmin should be worshipped and not the Supreme existing as the Antaryamin in a dog, a cock and other lower levels of creation.

He then refers to Viveka Dharma, i.e. sense of duty marked by true knowledge and understanding in treating those who have sought Saranagati at His Feet differently from all others existing in this world. In other words, one should not treat the two as one and the same.

Annamayya further refers to Sishya Dharma, i.e. duty of a true devotee, who should realise that Lord Venkatesvara is the only Guru and spiritual leader, and not rush and seek alternate routes. That is to say, he should take the highway route leading direct to the Supreme Lord Venkatesvara. The world itself is the manifestation of Brahman, who is Satya, Jnana, and Ananta. The trait of a true enlightened person is to worship the Lord, who is the Master and Supreme Brahman who is glorified in Scriptures as Satya, Jnana and Anantha.

## SONG - 1000 - (A.S., VOL.I)

*Transliteration*

Veeni choochi aina memu virathi bondhaga lemu  
 Pooni maa bratukindu poladaayagaa

Parula vedagabovu paranindaku joravu  
 para purushaarthame phalavrikshatathulella  
 Narulamai ghanulamai naanaa buddhulerigi  
 Pori maa brathukulindu poladaayagaa

Kaamakrodhaadulu levu kaama tattva meragavu  
 Kaaminchinatlavu nekkadanainaa silalivi  
 Deemasamu galigiyu telivi kaligiyunu  
 Bhumilo maa brathukindu poladaayagaa

Okari goluvabovu okapanta seyabovu  
 Oka maani goodu cheri undu pakshulaada naada  
 Oka Sree Venkatapathi nammi yundalenu  
 Mokemo maa brathukindu poladaayagaa

*Free Translation*

At least looking at these, we are not able to cultivate detach-

ment

It is a pity, our life does not even resemble theirs!

They do not go about praising others

They do not decry others

The fruit bearing trees all the time, only exist for the benefit  
 of others. (In contrast) we humans are weighty, intelli-  
 gent, wise men,

Yet how our lives cannot be compared to theirs!

They know not Kama (lust), they know not anger (Krodha)

They know not the feeling of sensual pleasures

These are mere stones; can they ever have sensual desires?

In spite of our being intelligent, in spite of our having a mind,  
 Yet, how our lives in this earth do not stand comparison with  
 theirs!

They do not go and serve others

They do not raise any crops,

The birds from hither ~~and~~ thither assemble and live in peace  
in nests built on a tree

But, we are ~~not~~ able to put our entire faith in Lord  
Venkatapathi

Our life bear comparison with theirs! Is ~~it~~ in any way impor-  
tant?

What a colossal waste our life ~~has~~ been!

### *Explanation*

In this song and the subsequent two songs, the poet bemoans the fate of the so-called intelligent beings who are not able to seek the truth, but ~~instead~~ get carried away by false glory. He ~~makes~~ it very evident ~~that~~ the so-called intelligent human fare very unfavourably when compared with the fruit-bearing trees, birds, ~~stones~~ etc. until and unless they repose absolute faith in Lord Venkatesvara.

### SONG - 389 - (A.S., VOL.I)

#### *Transliteration*

Panimaalinatti vatti paradhugaaka ~~mantri~~

Nanichi idhiyu nokkanagubaatlaa

Kanna vaari nella vede kashtame ~~dakkuin~~ kaaka

panni daivamu iyyanidhi parulichcheraa?

Ennikatho dehamichche ihamellaa chendhanichche

Unnavaaruu inthathi panikopagalaraa?

Badali thaanu endaina padda paate dakke gaaka

kadagi raanidi thenokkari vasamaa?

kadupulo nundagaane kalavi nudhuta vraase

thadavi daivamu-chetha daata vasamaa?

Thepparapu sampadaku timmatale ~~dakke~~ gaaka

Eppudoo Sree Venkatesudu eeka maanenaa?

Chappudugaa ~~athanike~~ saranu anna chaalu gaaka

Thappulunu oppulunu aathanivive kaavaa?

**Free Translation**

It is nothing but ■ wasteful exercise on our part, which has  
only brought in ■ deep sense of shame and ridicule!

By requesting ■■ mortals that we ~~come~~ across, ~~we~~ were only  
rewarded with troubles.

Can they give us anything which God cannot give?"

It was with purpose that God gave ■■ ■ body.

He has also given us the opportunity to attain everything in  
this world

■■ anyone-else capable of doing such a thing?

What is achieved is only futile effort and tiredness.

That which is ~~not~~ one's due, is it possible for anyone to get  
it?

Even as we were in the womb, the Almighty has written on  
our foreheads what we are destined to have.

Is it possible ~~to~~ evade the decree of ~~the~~ Lord?"

Enormous strain and stress alone are there when we aspire  
for wealth

Has Sree Venkatesvara ~~ever~~ refrained from giving?

It is enough if we quietly go and render Saranagathi ■ His  
Feet.

Then it becomes His responsibility to take on our omissions  
and commissions and set them right."

**SONG - 390 – (A.S., VOL.I)****Transliteration**

Parula sevalu sesi brathikerataa  
Sirivaru daasulu sirulandutarudaa?

Kori oka naruni kolichinavaaralu  
dheerulai saligela tirigerata  
Koorimi Brahmaandakotu leledivaani  
Vaaralintata janavarulautarudaa?

Chekonna tummidha chepadda keetamu  
Laakada tummidalayyeenata  
Sreekaantuni paadasevakulaguvaara-  
lekulajulaina nekkudautarudaa?



Dharaneesu naajnala tama desamulandu  
 Sirula naanepumudra chelleenata  
 Thiruvenkataadri Sreedevuni mudralu  
 Dhariyimpagaa inthata chellutarudaa

### *Free Translation*

They live rendering service to others (humans)  
 Is it then so rare if those who become the Daasas of the Con-  
 sort of Sree become rich?  
 Those who go and serve a man  
 Strut about as if they are wise and knowledgeable.  
 Is it ~~then~~ so such a rare thing that those who belong to the  
 Supreme Lord of myriad worlds as His servants become  
 great?  
 The worms which ~~are~~ caught by the bee ~~and~~ brought up by it,  
 become bees later, it is said.  
 Is it surprising then, if those who seek refuge ~~in~~ the feet of  
 Sreekaanta (the Consort of Sree) become great, ~~in~~ what-  
 ever community they may belong?  
 As per the orders of the king, the coins that he mints are legal  
 tender in his country.  
 Is it then a rare wonder that those who wear the insignia of  
 the Lord of Venkataadri will be welcomed all over?

### *Explanation*

In this song he again poses a number of questions, which in effect ask whether it is so difficult to worship ~~and~~ surrender to the Supreme Being, especially for all those who are able to achieve so many worldly acts.

### **SONG - 391 - (A.S., VOL.I)**

### *Transliteration*

Itugana sakalopaayamu ludigina eesvarude rakshakudu  
 thatukuna svatantramudiginayaatmaku tagu nischintame  
 parasukhamu

Aakatikadugani sisuvuku talli adichi paalu traaginchina  
 reethi  
 eekada korikaludigina yogikini eesvarude rakshakudu  
 Chekoni buddherigina biddalapai chinthimparu ~~the~~  
~~the~~  
 ee koladulane svayatnadehulakeesvarudunu vaatsalyamu  
~~vaadulu~~  
 Thati gariraju gaachinayatlu, Draupadi maanamu gaachina  
 yatlu,  
 Hitamati svatantramudigina yogiki eesvarude rakshakudu  
 Athanudu bhasmambayyinanaadu ajuni sirambatu  
 trunchina naadu  
 Chathurudu taanaddamu raadaayanu svatantramudugani  
 jeevalu gaana  
 Dikkani yanishamu chittamulona chinthincheti  
 saranaagatha-janulaku  
 Ikkada ~~akkada~~ Sree Venkatagiri eesvarude rakshakudu  
 Makkuvatho thana antaryaamini marachina  
 svaamidrohulakellaa  
 Akkaratho puttugule bhogyamu ahamkaaramu  
 viduvarukaana

### *Free Translation*

Come to think of it when one gives up all ideas of self help,  
~~the~~ Lord alone becomes the sure protector  
 The Atma who surrenders his independent will without any  
 hesitation and worry, earns peace of ~~mind~~ and the plea-  
 sures of the other world (Para Sukhamu) also.  
 Even as a mother spans the child and feeds it, knowing on  
~~her~~ own that ~~it~~ is hungry, though the child ~~does~~ not say  
 it is hungry;  
 Similarly, for the yogi who gives up all these worldly de-  
 sires, ~~the~~ Supreme, without fail, is the True Protector  
 The mothers ~~will~~ not worry so much about the ~~children~~ who  
 are grown up and know ~~to~~ look after themselves.

Similarly, to those persons who try to achieve things on their own, even the Supreme Being will not show any consideration.

Even as the Supreme Being rushed to the rescue of Gajendra and protected the honour of Draupadi after both the devotees gave up their efforts to protect themselves,

The Supreme Being will definitely protect the knowledgeable and all-knowing yogi (the devotee) who has given up his independence

The day when Manmatha got burnt to ashes, and when Siva plucked one of the heads of Brahma the four-faced One, Lord Vishnu, the capable One did not intervene as neither of them gave up their sense of dependence on their own selves.

To those who have sought Saranagati and have in their minds realized and accepted that the Supreme is the sole Saviour,

To such people the Lord of the Seven Hills is the sole Saviour, both here and everywhere.

Those traitors who have forgotten that God is their Antaryamin (Inner Self), will be rewarded with numerous births and rebirths, as they have not given up their ego.

### **Explanation:**

In this song the poet has got a unique interpretation as to why Lord Narayana did not intervene even at the initial stage and prevent Lord Siva committing Brahmahatya Dosha and Manmatha getting burnt to ashes. He says that they met the fate which they experienced because they were confident of their own so called Supreme powers, did not give up their ego and did not surrender at the Feet of the Supreme and seek help from Him.

### **SONG - 392 - (A.S., VOL.I)**

#### **Transliteration**

Raama Raamachandra Raaghavaa!  
Raajeevalochana Raaghavaa!

Saumitri Bharatha Satrugnulathoda jayamandu  
 Dasaratha Raaghavaa!

Sirasu kookatula Raaghavaa  
 Chinnaari ponnaari Raaghavaa!  
 Garima naavayasuna thaataki champina  
 Kausalyanandana Raaghavaa!  
 Aridi yajnamu kaachu Raaghavaa!  
 atte Haru villu virachina Raaghavaa!  
 Sirulato Janakuni intanu Jaanaki jelagi  
 pendlaadina Raaghavaa!

Malayunayodhyaa-Raghavaa!  
 maayaamrigaanthaka Raaghavaa!  
 Chelagi chuppanaathi garvamadachi  
 daityasenala champina Raaghavaa!  
 Solasi vaali champina Raaghavaa!  
 Dandi Sugrivunelina Raaghavaa!  
 Jaladhi bandhinchina Raaghavaa!  
 Lanka Samharinchina Raaghavaa!

Devatalu chooda Raaghavaa!  
 Devendru rathamekki Raaghavaa!  
 Raavanaadulanu champi Vibheeshanu  
 Raajyamelinchina Raaghavaa!  
 Ve vega marali Raaghavaa!  
 vacchi vijayapattamelina Raaghavaa!  
 Sree Venkatagiri meeda nabhayamu  
 cheri maakichchina Raaghavaa!

### *Free Translation*

O Rama, O Ramachandra, O Raghava, O Rajeevalochana (lotus-eyed) Raghava;  
 O Victorious Dasaratha Raghava, along with Saumitri, Bharata and Satrugna.  
 O kid Raghava with hair just growing on the head! O lovable small child Raghava,

- O Kausalyanandana Raghava, who at a young age killed  
Tataka, the demoness. O Raghava, who protected the  
rare Yaga (performed by Visvamitra)
- O Raghava who broke the Siva's Bow, O Raghava, who married  
Janaki with pomp in the house of Janaka
- O Raghava of Ayodhya, O Raghava, who killed the ~~the~~ deer  
(i.e. Maricha, the demon)
- O Raghava, who rid Soorpanakha of her pride and killed the  
armies of the demons,
- O Raghava who killed Vaali and protected Sugriva
- O Raghava who built a bridge across the sea and Oh Raghava  
who destroyed (conquered) Lanka.
- O Raghava You are ~~the~~ One who ascended the chariot of  
Devendra, even as the Devas were watching
- O Raghava who killed Ravana and others and enabled the  
crowning of Vibheeshana, O Raghava,
- O Raghava, who promptly quickly returned victoriously to  
~~your~~ Your kingly duties;
- O Raghava, You are this One, standing on the top of the glorious  
Venkatagiri and conferring Abhaya on us (Fearless Protection)

### Explanation

In this song the poet recalls the various attributes of Sree Rama and finally concludes by saying that Raghava has manifested Himself as Lord Venkatesvara on Venkatagiri (Seven Hills)

In this song the entire story of Ramayana has been brought out in a pithy way.

### SONG - 193 - (A.S., VOL.I)

### Transliteration

Vidhi nishedamulaku veravaga paniledhu  
Madhusoodhana! nee mannana daasudaithe  
viduvaraani dharmavidhula purushulanu  
Vidichi, gopikalu vichchanavidi

badi ninnu tagulute parama dharmamaaya  
Edayun ~~have dharmam~~ netikaiyaa

Maanaraani karmamaargamulatu maani  
pooninayathule poojyulata  
Nee Naaraayana niyathe dharmamaaya  
Ee nija mokatiyu neragaga valayu

Innita Sree Venkatesa nee daasudai  
Unna vichaaraala noduganela  
Ninnu goorchinatti nija bhakti galadani  
Thinnanai thelipeti thelive kaladi

### **Free Translation**

One need ~~not be~~ afraid of the dos and don'ts and scriptural commandments;

Provided, O Madhusoodana, if one becomes Your loving obedient servant. (*Mannana daasudu*)

It became an acknowledged Dharmic practice par excellence when the Gopikas, against all canons of propriety ~~and~~ their husbands who knew the obligatory Dharma, and blindly followed You.

When such is the case, why bother about the so-called other Dharmic principles?

Those ascetics, who relinquished ~~the~~ inexorable Karma Marga and began worshipping You, were considered great role models ~~to~~ be admired

Unquestioned devotion and acceptance of Your Commandments became Dharma, O Narayana!

This is the only truth, to be known, realised and accepted by one and all.

O Lord Venkatesvara when one becomes Your eternal ~~servant~~ servant, then why succumb to worries?

The awareness that one should have true love and devotion to You,

O Venkatesvara, alone constitutes real intelligence and wisdom.

**Explanation**

This song highlights the importance of Bhakti (loving devotion) compared to the Karma and Jnana Margas. The episode of Gopikas falling in love with Lord Krishna, disregarding all rules is a glorious illustration of the efficacy of pure love towards God. It is incomprehensible to ordinary minds steeped in material concepts of dharma.

**SONG - 394 - (A.S., VOL.I)****Transliteration**

Sulabhudu Madhusoodhanudu mana-  
Melami nammina nitte sundee!

Paduchu maatanakaa prahlaaduneduta  
Podachoope naadipurushudu  
Adavidehanaka aa danthi morakunu  
Tadavi kaachina daivamu sundee!

Aadu maatalanaka antalo Draupadhini  
Vaadimi gaachina varadudu,  
Podimi pedanaka pondhina kucheluni  
Veede sampadhicche Vishnudu sundee!

Veeru vaaranakide vedina varamulu  
Saareku nichchina Sarvesudu  
Meratho lokamula merase ippudunu  
Ee reethi Sree Venkataesude sundee!

**Free Translation**

Madhusoodhana is the embodiment of Saulabhya (easy affability)

Provided, with love, we place absolute faith and ~~trust~~ in Him  
Oh ye learn, He is the Aadipurusha (Primordial One) who  
appeared before Prahlada, instead of ignoring his words  
as ~~that~~ of a mere child

Oh ye learn and understand, He is the Supreme who gently  
touched the tusker when it cried in anguish and thereby  
saved it, instead of ignoring him as a wild animal;

Oh ye learn, He is the Varada who immediately responded and protected Draupadi, instead of brushing her appeal aside as the plea of a mere lady;

Oh ye learn, He is Lord Vishnu who, instead of brushing aside Kishore as a poverty stricken soul, with magnanimity, conferred all wealth and prosperity on him when he approached Him.

He is the Sarvesvara (Supreme Ruler of all) who continuously confers whatever boon is asked by one and all without any distinction.

Know ye, it is only this Sree Venkatesvara, who even today, shines effulgently in this world, in the same manner!

### ***Explanation***

In this song we find that the poet first addresses God as Madhusoodana, then Aadipurusha, Krishna, Vishnu and finally concludes by saying that that Supreme Being is none other than Lord of the Seven Hills, viz. Sree Venkatesvara.

### **SONG - 395 - (A.S., VOL.I)**

### ***Transliteration***

Kinka deera "na daivam Kesavaat param" ani  
Unkuvaina naalo nee upamalive

Kanti nee vokkadave lokamulaku daivamani  
Onti marininnu bola nokari gaana  
Vinti neeve ghanamani Vedaantamandam nee-  
Kante nitaramu vina Karunaanidhee!

Thoche naaku nee seve tudipadamani; mari  
Thochadeebuddhiki; sarithooga dendunu  
Poochi naa gurudu ninne bodhinchegaani mari  
Dhaachadaaya nee mahima Dharaneedharaa!

Sammathinche naamathi javiyaina nee kathale  
Sammathincha dekkado rachchala suddulu  
Nammika Sree Venkatesa nannanna nee paadaale  
Nammiti nemiyu namma Naaraayanaa!



**Free Translation**

With firm unshakable belief, my final verdict is that "There is no God Superior ■ Kesavan".

My above conviction is based on the following premises.

I reflected and realized ■ You are the only God for all the worlds,

I could not find anyone else who matches and equals You ■ there is none with whom I could compare You;

I learnt from the Upanishads that You alone are the Great One;

O abode of Compassion (Karunaanidhi)! I do not hear of any one else other than You;

It struck me that serving You alone is the Ultimate Object for any human being

Nothing else strikes this mind of mine

What is more, nothing else (i.e. other than serving God) equals it.

My Guru taught only about You to me

What is more O Dharaneedhara (Lord of the Earth), my spiritual preceptor never made any attempt to conceal Your Greatness (He expatiated only about Your Greatness)

My mind accepts ■ delectable and tasty, only Your legends.

What is more, it is not willing to listen to any mere useless gossip indulged in by the public ■ the crossroads.

O Lord Venkatesvara, so saying with firm faith I have sought Your Feet only.

I do not have faith and belief in anything else, O Narayana!

**Explanation:**

This poem reflects the Mahaavisvaasa the poet has in Lord Venkatesvara.

The poet starts the poem with a narrative from *Mahabharata Santhi Parvan*, uttered by Veda Vyasa: "I raise my hands and say that there is no scripture ■ equal the Vedas and there is no God superior to Kesava". Annamayya reiterates ■ recalls this statement and gives various reasons justifying that

statement. The poem is thus an epitome of *Mahāviveka*. Not only that. He has enunciated the *marita* of Sravana, Manana, and Nididhyaasana, as the *stages* preceding realization and perception of the *ultimate* sublime truth, i.e. the Supreme Being, which in Annamayya's words, is Lord Venkatesvara. That is why he says in the course of the song as to how he heard about the greatness of the Supreme Being through the Upanishads and how his mind does not contemplate anything else and how his Guru taught him to think only of this Supreme One, after going through the three stages. He concludes the poem by saying that he now has full faith that the pair of the Lotus Feet of Lord Venkatesvara is the sure Succour and Saviour.

### SONG - 396 – (A.S., VOL.I)

#### *Transliteration*

Oho “dem” “dem” vogi brahma midiyani  
saahasamuna sruthi chaatedini

Paramunu naparamu prakritiyu nanagaa

Veravu teliyute vivekamu

Paramu devudunu aparamu jeevudu

Thiramaina prakrithiye ~~dehamu~~

Jnaanamu jneyamu jnaanagamyamunu

Pooni teliyute yogamu

Jnaanamu dehaatma, jneyamu Paramatma,

Jnaana gamyame saadhinchu manasu

Ksharamu naksharamunu saakshi purushudani

Saravi teliyute saattvikamu

Ksharamu Prapanchamaksharamu kootasthudu,

Siri Purushotthamude Sree Venkatesudu

#### *Free Translation*

O ye, one and all, listen.

(the poet actually uses the word “Dem, Dem” which is the sound (tom tom) made by a drum-beater to attract the attention of the people).

The **Brutis** have bravely declared that this is **Brahman**.  
 Wisdom (Viveka) lies in the ability to distinguish between  
 Para (the higher) and Apra (the lower) and Prakriti (ma-  
 terial nature)

Know ye that Para is God, Apra is Jiva, and Prakriti is nothing but this body.

True Yoga lies in the ability to distinguish between Knowl-  
 edge, the object of Knowledge and the ultimate goal of  
 Knowledge,

Knowledge is awareness of the embodied self, i.e. the Jiva  
 inside the body.

The object of Knowledge is Paramatma, the Supreme Self.  
 The ultimate goal of Knowledge will be achieved by the Mind  
 (the poet however does not specifically spell out what is the  
 Ultimate Goal of Knowledge, but, we can interpret it as  
 Liberation or Moksha.)

Sattvic Knowledge (Pure Knowledge) enables one to know  
 what is Kshara (that which is liable to destruction) and  
 what is Akshara (liberated Soul) and what is Saakshi  
 Purusha, i.e. witnessing Self.

Kshara is this world, Akshara is Kootastha, i.e. a liberated  
 Soul.

The Saakshi Purusha who witnesses these is

The Supreme Purushottama, is the Consort of Sree, Lord  
 Venkatesvara.

### Explanation

In this simple poem, the poet has expounded on the basic  
 tenets of **Vishnu** philosophy of *chit* (Jivatma) *achit* (Prakriti)  
 and *Isvara* (God). The Svetasvatara Upanishad speaks of three cat-  
 egories, viz. Bhoktha, Bhogya and Preritha. "Bhoktha" refers to the  
 one who experiences the good and bad of this world, i.e. Jiva. Bhogya  
 refers to the object of enjoyment, i.e. Prakriti, the material nature  
 and its products. "Preritha" refers to the One who induces or moti-  
 vates this Jiva to act, i.e. the Supreme Being who is there as  
 Antaryamin in all.

Ramanuja also refers to these three categories of Jiva, Bhogya, and Preritha as Chit, Achit and Isvara respectively. The Bhagavad Gita, Chapter 13 entitled "Kshetra-Kshetrajna Vibhaga Yoga", explains these links between Knowledge, the object of Knowledge and the Goal of Knowledge. Actually, the very words *Ksharam*, and *Aksharam* which are used by Annamacharya here are found in Chapter 15 of Bhagavad Gita. The Lord, in this Chapter of Gita says that He is beyond Kshara and Akshara and that He is Purushottama (verse 18).

Annamayya emphatically upholds these basic truths and uses the word "Dem Dem" as if he is banging on a drum calling the attention of one and all proclaiming and explaining to the world these truths. In fact he says that this is the public announcement made by scriptures.

The poet finally concludes by saying that Saakshipurusha referred to in the Gita as well as the Upanishads and by the great Acharyas is none other than Lord Venkatesvara whom he refers to as Purushottama.

### SONG - 397 - (A.S., VOL.I)

#### *Transliteration*

Chee Chee narula deti jeevanamu  
Kaachuka Sree Hari neeve karuninthu gaaka!

Adavilo mrigajaathiyaina kaavacchu gaaka  
Vadi nitarula goluvaga vacchunaa?  
Udivonipakshiyai undanainaa vacchugaaka  
Viduvakevvarinainaa vedavacchunaa?

Pasuramai vedaleni paatu vada vachchugaaka  
Kasivo norulo bogadagaa vachchunaa?  
Usurumaanai putti undanainaa vachchugaaka  
Visuvaka veeri vaari vesarincha vachchunaa?

Emmela punyaalu chesi ila elavacchugaaka  
Kammi haridaasudu gaavachchunaa  
Nemmadi Sree Venkatesa chittame kaaka  
Dommula karmamu livi toya vachchunaa?

**Free Translation**

O shame, O fie, what a life is this of humans?

O Lord Hari, please be ready to show compassion on them and protect them.

One can even prefer to be born as an animal in the forest

Is it proper to praise and fall at the feet of others (humans)?

One can rather be born as a helpless and dumb bird

Is it befitting to beseech each and every person for favour?

One can even suffer untold agony as a beast of burden

Does it behove one to go on praising others (humans)?

One can even be born as an inferior useless type of tree

Should one tirelessly trouble each and everyone?

One can in a very admirable manner render meritorious deeds and rule this world

But, can one, with felicity and ease, become a Hari Daasa?

O Lord Sree Venkatesvara, it is ultimately only Your design and wish

Without that, is it possible for us to get rid of all dirty worrisome Karmas?

**Explanation**

In this song the poet looks with disdain at the human beings who fall at the feet of other mortals praising them, serving them etc. He says that instead of leading such a shameless life, it is better to be born as a helpless bird, or even a beast of burden or a worthless tree in the forest. To be born as human being and to praise other human beings, is the most heinous pitiable action.

In another song also the poet expresses similar thoughts when he says "*Manujudai putti manujuni sevinchi.....*" etc. The poet goes one step further and says that with some amount of effort by performing meritorious deeds, one can even earn the right to become an emperor and rule over the world, but becoming a Haridasa, i.e. a devotee of the Lord, is more difficult. Mere rendering of good deeds will not earn the status of servant of Hari. For becoming a Haridasa, one has to go beyond Punya and Papa (merit and demerit) and lead life of sacred service towards God.

Serving Him should be the only goal of life and not mere performing of Punya, i.e. meritorious deeds.

Sree Vedanta Desika also in his *Varadaraja Panchasat* expresses similar thoughts when he says

*"O Lord Varada! those who are devoted to Your Feet are not tempted by even the post of the four-faced Brahmaa (Chaturmukha Brahmaa) and the like; for one who wishes to be free cannot be happy if he is tied and shackled even if it be with golden chains".*  
(Verse -29)

Desika in this verse says that the position of Brahma will become a hindrance and stumbling block in the path of unfettered single-minded worship of the Lord.

In this song, Annamayya says that to become a Haridasa one needs the blessing of Lord Venkatesvara who has to make up His mind to rid us of one's Karma, purify and, help one to get rid of the dirty worrisome past deeds, and show the path for salvation.

In the *Vishnu Purana*, child devotee Prahlada expresses similar thoughts when Lord Narasimha asked him to seek a boon. He wished to be blessed with that intense love towards the feet of the Lord which ordinary people have towards material objects.

Svami Vivekananda also gives a very telling example to describe the type of devotion that a human being should have towards the Lord's Feet. He says that the devotion to the Lord's feet should be similar to the attachment an ant has to a grain of sugar. Very often we find that the ant will cling on to sugar even at the risk of being cut into two parts. Such should be the unswerving single-minded deep devotion to the Lord's Feet to become a Haridasa

### SONG - 398 - (A.S., VOL.I)

#### Transliteration

Inthe maremi ledu indhumeedanu  
donthula karmaalu dummu thoorupetthuta

Ullamulo nundi dehamogi rakshinche Hari  
 Nollakunna ~~naathani~~ nolla kunduta  
 Ballidudaatani-maani parula vededellaa  
 Pollakattu danchi danchi pogu sesukonuta

Eyyeda punyaphalamu lemi galigina Hari-  
 Keeyakunna nadi daivamiyyakunduta  
 Cheyyaara naathanikoppu seyani bhogamulellaa  
 Chayyana cherakupippi chavigonuta

Sreekaanthudainatti Sree Venkatesvaruni  
 Jekonte sirulellaa jekonuta  
 Mekula Sree ~~naamame~~ Naamame nora nuduguta  
 Kaikonna amritapu ganduvaguta

### **Free Translation**

- There is nothing other than this  
 Kicking up the heaps of Karma is similar to (as futile as)  
 winnowing the dust.
- Not accepting and acknowledging the Lord who is our  
 Indweller and Supreme Protector is like not accepting  
 one's own existence.
- Not approaching (seeking) the powerful Lord and instead  
 spending one's time begging and sundry is as futile  
 as pounding again and again the chaff, heaping it and  
 stacking it.
- If one does not offer whatever fruits and rewards one has  
 acquired, to the Lord, is like denying the Lord and not  
 admitting His existence.
- Enjoying to one's heart's content all the pleasures without  
 offering them to God lovingly with one's hands is tanta-  
 mount to trying to taste and enjoy the mashed sugarcane  
 from which juice has already been extracted.
- To seek Lord Venkatesvara, the Consort of Sree is as good as  
 receiving all the blessings and wealth
- To keep on reciting and chanting Sree Hari Nama is akin to  
 tasting Amrita (Nectar) at its very source.

**Explanation**

In this song the poet says that it is impossible for us to get rid of our Karma until and unless we approach Lord Venkatesvara and He blesses us. He says that all our attempts to get rid of our past misdeeds without approaching the Lord of the Seven Hills will be as wasteful an exercise as trying to find grains of rice by winnowing the chaff. He goes one step further and says that any attempt to bring a semblance of an order amongst the piles of misdeeds is as futile and wasteful an exercise as trying to stack chaff and pounding it repeatedly hoping to find some grains in that pile. Further, he says that whatever merits, good deeds and rewards we have earned, should be offered to the Lord. Similar thoughts have been expressed by Lord Krishna Himself when He told Arjuna that gods will reward one with copious rains if one does certain good deeds (Gita III. 11,12). He further says that the one who gets these benefits should offer it back to those gods and if he fails to do so, he is a thief. This thought has been elaborated by the poet Annamayya when he says that enjoying things without offering them to God with our loving hand is akin to seeking sweetness in the sugarcane waste from which the juice has already been extracted. Then the poet asks us to seek Lord Venkatesvara, chanting of whose name is like tasting Amrita. He reminds one of the statement "*Vishnoh Parama pade madhva utsah*" (In the Feet of the Lord lies an eternal spring of nectar) (Vishnu Sukta).

**SONG – 399 – (A.S., VOL.I)****Transliteration**

Itara Dharmamu landhu nindhu kaladaa  
 Mathi dalapa paramu nee mathamunane kalige  
 Vidurunaku paralokavidhi chesenata tholli  
 Adhe Dharmasuthudu varnaasramambulu vidichi  
 kadisi nee daasudaina kathamunane kaade ==  
 Edurane tudhipadambiamunane kalige



Antaraani gaddhakulamanti jataayuvuku nee-  
vanti Paraloka krityamulu sesitivi munu  
Venta nee kainkaryavidhi kalimine kaade  
Onti ■■■ hastamunano yogyamai niliche

Iravaina Sabariruchuliviye naivedyamai  
Paragenata seshamunu bahu nishedamulanaka  
Dhara thadeeya prasaadhapu viseshame kaade  
Sirula Sree Venkatesa chellubadulaaya

### *Free Translation*

Are there other different codes of conduct (Dharma) enun-  
ciated here and there?

When one thinks and reflects, it is evident that ■■■ can achieve  
Para only when You, O God, permit it.

Long ago, it is said, Dharmaputra performed the last rites for  
Vidura giving ■ go-by to all the prescribed codes of con-  
duct pertaining to the Varna and ashrama.

Was not it because he (Vidura) ■■■ Your servant, an unflinch-  
ing devotee that he ■■■ able to attain liberation ■■■  
while he lived in the world?

Once (as Rama) You touched Jatayu who belonged to the  
family of untouchable vulture birds and performed last  
rites for him.

Was not it because, he (the bird) had the good fortune of  
rendering Kainkarya ■ You and thereby became eligible  
and fit to be blessed by Your hands?

Once did not the fruit tasted by Sabari and offered to You as  
Naivedya become acceptable to You and not rejected as  
unacceptable left-over.

O Lord Venkatesvara! Is it not that kind of unique Prasada  
which is ■■■ now cited acceptable currency of this  
world?

### *Explanation*

In this song, the poet says that liberation is possible only  
when God is pleased with our Kainkarya. When God wills it,  
even unacceptable things as per worldly norms become accept-

able. To prove this point Annamayya cites the example of the Grihastha and Kshatriya. Dharmaputra performing the last rites for Vidura, the offspring of a Sudra woman. That act by normal codes of conduct would not have been permitted in that remote past. But this became acceptable to God because Vidura was an unflinching devotee of the Lord and that is why the Supreme allowed him to attain liberation even while he was living in this world. This fact of Dharmaraja also enjoying liberation even in this world is mentioned in the last *Svarga Aarohana Parvan* of the Mahabharata.

Yet another example given by the poet relates to a legend connected with the life of Sri Rama when he performed last rites for Jatayu, a carnivorous bird. In that case also the untouchable vulture had the good fortune of its last rites being performed by none other than the Supreme, because he had the wealth of good fortune of doing Kainkaryas to the Lord. Valmiki, in his Ramayana, while describing this context, says that the Lord performed the last rites of Jatayu and although he was behaving as a mortal, he forgot for a moment and uttered the following words "*mayaa tvam samanujnaatah, gachcha lokaan anuththamaan*" (III.68.30). Freely translated, it says, "I permit you, O good person, to go to the highest world". Thus, Rama who had to behave as a mere mortal, in this particular instance overcame that feeling and instead revealed His true Divine identity and authorised Jatayu's Moksha.

A third example given by the poet is yet another incident that occurred in the life of Rama. Sabari offered as Naivedya to the Lord fruits which were earlier tasted by her and considered fit to be offered to Rama. The poet says that the remainder fruits (sesha) has been accepted by the Lord. Here, the poet uses the words "*Naivedyamai paragenata Seshamu bahu nishedhamu*". The straight explanation for these words can be as stated above, i.e. the sesha, i.e. remains, is not treated as highly unacceptable (bahu nishedhamu). The other interpretation which can be given is that the Lord accepted the Naivedya, though Sesha (Lakshmana)

tried to prevent **Nama** saying it **|| bahu nishedamu**, highly unacceptable.

The poet insists on and therefore refers **||** the different types of Kainkaryas accepted by the Lord for which **He** duly rewarded those Kainkaryaparars with salvation. **||** is this thought which has also been voiced by the Azhvars who say that **that** service which is acceptable to the Lord and which gives Him joy and pleasure is the real Kainkarya, which alone should be rendered by the devotees and not those Kainkaryas which give pleasure to the devotee himself. Enjoyment **to** and by the Lord therefore gains precedence over enjoyment by and for the devotees. The poet says that kind of Prasada and Acts which are acceptable **to** the Lord are only acceptable currency in His world.

### SONG - 400 - (A.S., VOL.I)

#### *Transliteration*

Devadevudekke nade divyarathamu  
Maavanti vaarikella manorathamu

Jagati baalulakai jaladhulu verajesi  
Pagatuna dole nade paidi rathamu  
migulaga gopaginchu merayu Ravanumeeda  
Thegi yekki tholenade Devendrarathamu

Dikkulu saadhinchu Seetaadevitho nayodhyaku  
**Bakkana** maraliche Pushpakarathamu  
Nikki Narakaasurupai ningimovanekki thole  
Vekkasapu rekkalatho Vishnurathamu

Balimi Rukmini thechchi parula gelichi yekke  
Ala yegu bendli Kalyaanarathamu  
Elami Sree Venkataadri Alamelumanga goodi  
Kaalakaalamunu nege ghanamaina rathamu

#### *Free Translation*

This is the Divine Chariot on which the Lord of the Devas is  
seated

This is the Chariot which fulfills the desires of people like us

Look! That is the golden Chariot which He drove separating the oceans for the children of this world

Look! That is the Chariot of Indra which He drove in anger to fight Ravana

Look! That is the Pushpaka Chariot in which He drove along with Sita Devi to proceed with speed to Ayodya, having conquered the different directions

Look! That is the Vishnu ~~Chariot~~ (that is His Vahana - Garuda - with mighty wings) into which He got in jumping, and drove it in the sky to capture Narakasura in such a way that the sky reverberated

Look! That is the Marriage Chariot (Pendli Kalyana Ratha) in which He forcibly carried Rukmini after defeating the other aspirants for Her hand.

Look! That is the mighty Chariot in which the Lord of Venkataadri and His Consort Alamelumanga travelled for ever.

### *Explanation*

In this poem Annamayya uses different epithets for the Chariot driven by the Lord on various occasions. He ~~once~~ refers to it as the Divine Chariot; another time ~~he~~ refers to it as the Chariot which fulfills all our desires; then ~~he~~ refers to it as the Golden Chariot. He then calls it Devendra Ratha, recalling ~~the Rama~~ - Ravana war when Rama had to face standing on His feet the mighty Rakshasa Ravana seated in his chariot. As the fight would have been unequal, ~~it is said~~ that lord ~~himself~~ immediately ~~sent~~ ~~his~~ chariot along with the charioteer Mathali to Rama for use in ~~the~~ fight against Ravana. He ~~then~~ visualizes the chariot as ~~the~~ one in which ~~He~~ along with Sita Devi, Lakshmana and all ~~the~~ Vaanara Chiefs proceeded to Ayodhya after defeating and killing Ravana. He refers ~~to the~~ Chariot as the Pushpaka Vimana. This Pushpaka Vimana originally belonged ~~to~~ Kubera and it was taken over by Ravana for his use. When Ravana got defeated in the battle, Vibhishana lent the Pushpaka Vimana to Rama and his entourage to proceed to Ayodhya for taking over the reins of the kingdom, as by that time, the fourteen year exile prescribed for Rama was over. The poet refers to the chariot as the chariot

used by Krishna by which He carried away forcibly Rukmini. The poet then concludes by saying that the Ratha in which Lord Srinivasa and His Consort Alamelumanga travelled around the four streets of the temple town is the same Chariot. The poet thus links up the various occasions when the Lord used the Chariot in His Ramavatara and Krishnavatara with the Chariot that is now used at Tirumala for the various festival processions.

### SONG - 402 - (A.S., VOL.I)

#### *Transliteration*

Marigi veerepo maadaivambulu  
 Keralina Harisankeertanaparulu  
 Viniyedi veenulu Vishnu kathalake  
 Panigonduru maa prapannulu  
 Kaniyedi kannulu kamalaakshuniyam-  
 danuvu parathuratu Harisevakulu  
 Palikedi palukulu paramaatmunikai  
 yalavarathuru saranaagathulu  
 Thalacheti thalapulu Dharaneedharupai  
 Thalakolupuduraa thadeeyulu  
 Karamula Sreepathi kinkaryamule  
 Muriyuchu chethuru mummukshulu  
 Iravuga Sree Venkatesvaru mathame  
 Sirula nammuduru Sreevaishnavulu

#### *Free Translation*

Hey, These indeed are our gods  
 They are those who sing the names of Hari  
 Our Prapannas use their ears only to listen in the stories of  
 Vishnu  
 Those who render service to Hari use their eyes only to look  
 at the glorious Form of the lotus-eyed Lord  
 Those who have sought refuge always use their speech only  
 to sing the glory of the Paramaatman.

All the thoughts of those who belong to God (devotees / Bhagavatas) are centered on Dharaneedhara (One who supports or carries Bhudevi), (i.e. Lord Vishnu in His Varaha Avatara).

The Mumukshus (those who are desirous of liberation/ salvation) with joy use their hands only for rendering service to the Consort of Sree

The Sreevaishnavas believe only in the religion of Lord Venkatesvara.

### **Explanation**

This song expounds the glory of Bhagavat Seva. It specifies the duties of the different limbs and sense-organs of a devotee of Lord Hari. This is quite reminiscent of what Pothana in his Bhagavata (Skanda VII) says:

*Kamalaakshuni archinchu karamulu karamulu*

(The hands which worship the lotus eyed Lord are the true hands)

*"Sreenaathu varninchu jihva jihva*

(The tongue which describes the Consort of Sri is the true tongue)

*Sura Rakshakuni choochu choodkulu choodkulu*

(The eyes which see the Person who protects the Devas are the true eyes)

*Sesha saayiki mrokku siramu siramu*

(The head which bows down to the Lord resting on the Serpent couch is the true head.)

*Vishnuni aakarninchu veenulu veenulu*

(The ears which hear about Lord Vishnu are the true ears)

*Madhuvairi thavilina manamu manamu*

(True mind is that which is attached to the slayer of Madhu)

*Bhagavanthu valagonu padamulu padamulu*

(True feet are those which circumambulate the Supreme Lord)

*Purushotthamuni meedi buddhi buddhi*

(The true mind is that which contemplates on Purushottama)

*Deva devuni chinthinchu dinamu dinamu*

(That day is complete when one meditates on the Supreme Lord)

*Chakrahasthuni prakatinchu chaduvu chaduvu*

(That is the true learning, which expatiates on that Lord who is holding the disc in His hand.)

*Kumbhineedhavu cheppedi gurudu gurudu*

(The real teacher is one who teaches about the Lord of the Earth, i.e. Vishnu)

*Tandri Hari cherumaniyedi tandri tandri*

(That is the true father who advises the son to seek [reach] Lord Hari)

On similar lines, Annamayya says that we should **revere** those who use their ears to listen the stories of Vishnu and all those who use their tongue to sing the glories of the ruler of this world and use their hands to render service to the Lord. In short, Think of Him, Sing His Glories, Serve only Him, See only Him in all things and then surely the Lord of Venkataadri will bless you as the true Vaishnava.

### SONG - 403 – (A.S., VOL.I)

#### *Transliteration*

Emee naduganolla hechchu-kundulana nolla  
Kaaminchi neevicchitivi kaivalyapadamu

Puttugulaku verava, bhuvilona Hari neeku-  
Natte nee daasuda nenaithe jaalu  
Vettiki nejaathiyaina verava nee naamamulu  
Votti naanaalikameeda ~~muuta~~ jaalu

~~Dhuritha~~ verava, dudha veyainaa Hari nee  
Karuna kainkaryamu kaligithe jaalu

Nirathi nindriyaalaku ne verava; neevaathma-  
Berarepakudavai perigithe jaalu

Elokamainaa ~~verava~~ eppudoo Sree Venkatesa!  
Paalinchi nee kripa naapai paarithe jaalu  
Kaalamettayinaa ~~verava~~ karmamettainaa ~~verava~~  
Elina nee daasulu nanniyyakonte jaalunu

### *Free Translation*

I do not have the desire to ask for anything  
I cannot ask for anything else  
I won't say whether it is great or small  
You desired and conferred on me this Kaivalya  
O Hari! I am not afraid of rebirths in this world provided I am  
Your servant (in each birth)  
I am not afraid of being born in any community provided  
Your Divine Names firmly remain on my tongue.  
O Hari, I am not afraid of even thousands of sins provided I  
enjoy Your Grace and the opportunity to do Kainkarya  
to You.  
I am not afraid of my sense organs provided You are firmly  
entrenched in my heart as the Indweller (and driving  
force).  
O Venkatesvara, I am not afraid of any world, provided Your  
Grace flows towards me at all times.  
I am not afraid of time, neither am I afraid of my fate (Karma),  
whatever it may be, provided those who are Your ser-  
vants (Daasas) accept me as one amongst them and do  
not ever disown me.

### *Explanation*

When the poet says that he is not afraid of any world, provided the Grace of the Lord is with him, one is reminded of a similar thought expressed by Kulasekhara Azhvar in his Mukundamala, (verse 6)

*Divi vaa bhuvi ~~va~~ mamaastu vaaso  
Narake vaa narakaantaka! prakaamam|*



*Avadheeritasaaradaaravindau*

*Charanau || marane'pi chintayaami||*

(O Lord! You who killed the demon Naraka, let me reside in this world, in heaven or in hell, but let me pray that at the time of my death I may remember Your lotus feet, whose beauty defies that of the lotuses growing in the autumnal season.)

Again, when Annamayya says that he is not afraid neither of time, nor of Karma, one is reminded of similar thoughts expressed in a Purana which says "*Na abhuktam ksheeyathe karma kritam karma subhaasubham*" - (Brahmavaivarta Puraana, Prakrti khanda, 26, 70). It says that unless experienced, good and bad karma will not get exhausted. In short it cannot be avoided. Whatever will be, will be. But the poet makes it very clear that this acceptance of one's fate becomes tolerable when one is a Daasaanudaasa of the Lord. Thus this song also expatiates on the desirability of Bhaagavata- sambandha.

### SONG - 404 - (A.S., VOL.I)

#### *Transliteration*

Kaniyu gaanani manasu kadamagaaka

Yenaleni Hari mahima kidi guruthu gaadaa

Kanugaligi Harikolichi ghanulairi gaaka munu

manujule kaaraa maharushulunu?

Manasulo nipudaina marigi kolichinavaaru

Ghanulauta kidiya nikkapu guruthugaadaa?

Bhaavinchi Hari golichi padavulandirigaaka

Jeevulekaaraa devatalunu?

kaavinchi kolichinanu ghanapadhavu lemarudu

Evalana nindariki nidi guruthugaadaa?

Panni Hari golichi nerparulairigaaka dhara-

Nunnavaare kaaraa yogivarulu?

Ennikala Sree Venkatesu namminavaara -

Linniyunu jekonutakidi guruthu gaadaa?

**Free Translation**

The mind sees and yet does not comprehend fully  
Is that not the quintessential quality of the incomparable glory  
the greatness of Hari which defies complete comprehension?

In days of yore, we learnt the Rishis worshipped Hari  
and became great

But are they also not humans?

Is not that enough proof and a good example to follow, for all  
of us to worship the Lord and thereby become great?

The Devas meditated on and worshipped Lord Hari and thereby  
obtained their position.

But, were those devas also not once human beings (like us)?

Is it then not proof enough for all of us to aim at obtaining  
great positions in life through worshipping the Lord?

Did not the Yogis (ascetics) become learned by worshipping  
Hari with deep devotion? Are they not living on earth  
(like us)?

Is not the above sufficient convincing proof to say that all  
those who have full faith in Lord Venkatesvara will  
achieve all these (i.e. become Maharishis, Devas as well  
as Yogis).

**Explanation**

The poet advises us to repose unquestioned faith in Lord Venkatesvara. Even as He made Devas, Rishis and Yogis great, when they reposed full trust in Him, similarly He will confer Bliss on us when we repose full faith in Him.

**Song - 405 – (A.S., VOL.I)****Transliteration**

Valenanu vaaridhe Vaishnavamu idi  
valapu tenevo Vaishnavamu

Korikaluduguchu guri ninnitipai  
Vairaagyarnepo Vaishnavamu

Saareku gopamu chalamunu danalo  
Vaarchutavo Vaishnavamu

Sudigonu dehapu sukha dukkhamulo  
Vadi joranidepo Vaishnavamu  
Mudivadi indriyamulakinkarudai  
Vadabadanidhe po Vaishnavamu

Udutuna sakalopaayambulu  
Vadalutapo nija Vaishnavamu  
Edutanu Sree Venkatesvaru naamamu  
Vadanamu cherchuta Vaishnavamu

### *Free Translation*

Vaishnavism is only for those who want it

Vaishnavism is fragrant, ~~sweet~~ fresh honey!

To give up ~~all~~ desires (for materialistic things) and be detached is Vaishnavism.

To subdue frequent anger ~~and~~ undue attachment is real Vaishnavism.

Not ~~to~~ be dragged into ~~the~~ whirlpool of pleasure and pain experienced by this body is the hallmark of real Vaishnavism

Not ~~to~~ be subservient to the sensual pleasures and suffer the consequences of such subservience is real Vaishnavism.

To give up all dependence upon other means (other than Prapatti), like Jnana and Karma Margas for liberation is real Vaishnavism

Finally, to repeat, the Nama of Lord Venkatesvara who is there before us is true Vaishnavism.

### *Explanation:*

In this song, two aspects are brought out by the poet. One is ~~the~~ efficacy of Saranagathi ~~and~~ the other is Mahavisvaasa (unassailable faith) in Lord Venkatesvara. Mahavisvaasa is of course, the ~~most~~ important component of surrender.

The poet says that one should refrain from attempting through one's ~~own~~ efforts ~~to~~ attain liberation and instead leave it

to the Lord, who is the goal as well as the means to liberate us, as the wiser method. Similar faith in the efficacy of God as the means for liberation is expressed by Nammazhvar also when he uses the words "*Unnadikkeezh amarndhu pugundhene*". Yamunacharya also uses the word "*Tvat paadamoolam saranam prapadye*" (Stotra Ratna, 22). Kulasekhara Azhvar has said:

*Namaami Narayana-paadapankajam  
Karomi Narayana-poojanam sadaaa|  
Vadaami Narayana-naama nirmalam  
Smaraami Narayana-tattvam avyayam||*

(Mukundamala, 35)

(Every moment, I bow down to the lotus feet of Narayana. I always worship Narayana. I chant the pure Name of Narayana and I reflect on the infallible truth of Narayana.

All these great sages, seers and poets tell us that surrendering to the Lord's Feet of the Lord is the true and unfailing remedy.

### SONG - 406 – (A.S., VOL.I)

#### *Transliteration*

Sree Hari sesina chihna livi ee  
Mohamu viduchuta Mokshamadi

Malinambedi maruganenedi  
Kalushapu malamula kaayamidi  
Kaliginadedi kadu lenidedi  
chalanapu maayalajanmamidi

Thanisinadedi thaniyanidedi  
Dinadinamaakali deera didi  
Kona indedhi guri modaledi  
Panigonu karmapu bandhamadi

Nindinadedi nindanidedi  
Kondala podavula korikadi  
Andane Sree Venkataadripu saranani  
Undute iha para yogamadi

**Free Translation**

These are the marks left by Sree Hari (Mudraadhaarana)  
 To give up undue attachment is to attain Moksha  
 This body is full of dirt and abhorrent things  
 When such is the case, what is dirt and what is purity?  
 When this life is full of passing delusions, what is it that we  
 have and what is it that we do not have?  
 When it is not possible to satisfy this (spiritual) hunger day  
 after day, what is satisfaction and what is dissatisfaction?  
 When all this is the consequence of our Karma, which is the  
 beginning and which is the end?  
 When our desires are as lofty as the mountains, what is it that  
 is fulfilled and what is it that is not fulfilled?  
 To seek refuge with Sree Venkatesvara who is close by, is the  
 ultimate in pleasure in this world and in the other world  
 (Iha para Yoga) also.

**Explanation:**

The thought enunciated in the above song is continued in  
 the next song also wherein the poet says that for the individual  
 who worships Sree Venkatesvara, there can be no delusions and  
 illusions of normal life. What is more, there is no obstruction to  
 attain Kaivalya, which will be well within one's reach (If one  
 sings the praises of Lord Venkatesvara)

**SONG - 409 – (A.S., VOL.I)****Transliteration**

Sarvaantaraatmudavu saranaagatuda nenu  
 Sarvaaparaadhinaithi chaalu chaalunayyaa!  
 Oorakunna jeevuniki okkokka svatantramichi  
 koreti aparaadhaalu konni vesi  
 Nerakunte narakamu, nerichite svargamantaa  
 Dooru vese vinthe kaaka doshamevvaridayyaa?

Manasu choodavalasi maayalu neeve kappi  
 Janulaku vishayaalu chavulu choopi  
 Kanugonte Mokshamicchi, kaanakunte karmamicchi  
 Ghanamu sese vindu kartthalevvarayyaa?

Unnaaru praanulella nokka nee garbhamulone  
 Kanna kanna bramathale kalpinchi  
 Innitaa Sree Venkatesa! elithivi mammu nitte  
 Ninnu nannu nenchukonte neeke telusunayya

### **Translation**

O Lord! enough of this (life)  
 I am fed up with it  
 Many are the sins committed by me  
 You are the Indweller in all  
 I am a seeker of Saranagathi  
 The Jiva is minding his own business  
 But, you gave each ~~one~~ independence  
 You have accused them of certain lapses (sins) in the form of  
 asking for certain things.  
 Then, when acceptable to You, You give him heaven (Svarga)  
 Then, when not acceptable ~~to~~ You, You send him to hell  
 (Naraka) You then blame them. What else?  
 But pray, whose is the fault?  
 You have made up your mind and created delusions (Maya)  
 You have tempted the people with various ~~lusts~~ (of pleasures)  
 To those who realise You, You confer Moksha.  
 To those who do not, You say it is their fate (Karma)  
 You make ~~a~~ fuss about all this  
 Pray O Lord! who is the real agent for all this?  
 All the living beings are there in your stomach only  
 But, You have also created many delusions  
 In the midst of all this confusing scenario, O Lord  
 Venkatesvara!  
 You surprisingly took charge of us and saved us so easily;  
 Only You! O Lord! know who You are and what I am.

**Explanation**

In this poem the poet says everything is in God's hands. Whether we are made to tread the path of sin or the path to heaven - it is all God's Will. The poet ends up by saying that Salvation lies in the hands of Lord Venkatesvara, thus saying Fate is itself controlled by the Lord of Seven Hills and so He can alter it depending on our unquestioned faith reposed in Him.

**Song - 410 – (A.S., VOL.I)****Transliteration**

Bhakti koladhivaade paramaatmudu  
 Bhukti mukti taane ichchu bhuvi paramaatmudu  
 Pattinavaari chebidda paramaatmudu  
 Battabayati dhanamu paramaatmudu  
 Patta pagati velugu paramaatmudu  
 Ettanedutane unnaa dide paramaatmudu  
 Pacchipaala loni paramaatmudu  
 Bacchana vaasina roopu paramaatmudu  
 Bacchu chethi oragallu paramaatmudu  
 Ichcha koladi vaadu vo paramaatmudu  
 Palukulaloni theta paramaatmudu  
 Phaliyinchu nindariki paramaatmudu  
 Balimi Sree Venkataadri paramaatmudu  
 Elami jeevula praana mee paramaatmudu

**Free Translation**

Our conception of the Supreme (Paramatma) is limited by the nature and extent of our Bhakti.

Food (Bhukti) and liberation (Mukti) are conferred by the Supreme Himself.

The Supreme is like a child to all those who pick him up.

The Supreme is the wealth that lies in the open

The Supreme is the glorious broad daylight

That Supreme is there before You. That is Him.

The Supreme is butter in the fresh milk  
 The Supreme is that form (which is cleared of its colours).  
 The Supreme is the touchstone in the hands of the goldsmith  
 That Supreme is as You imagine and mould Him  
 That Supreme is the clarity in all speech  
 That Supreme is the One who will reward and bless all  
 The Supreme Lord of Venkata Hill is the very life of all living beings (Jivas)

### **Explanation:**

When the poet says that our conception and understanding of the Supreme is limited by the nature of our Bhakthi, he is reiterating what the Gita says. The Gita refers to four types of Bhaktas: (VII.16)

*Chaturvidhaa bhajante maam janaah sukritino 'rjuna|  
aarto jijnaasur arthaarthee jnaanee cha Bharatarshabha"*

(O best among the scions of Bharata! Four kinds of fortunate devotees worship me: those who are afflicted with poverty from their very birth, those who want to know about their own self, those who want money after having lost it, and those who love me for my own sake)

The poet also says that Bhakti Maarga will confer both Bhukti as well as Mukthi. This is also what Yamunacharya has said "Bhakti Maarga, if one so desires, can be used for attaining material wealth. (*"Bhaktiyogah tadarthee chet"* etc. - Gitarthasangraha-V.27 ). The poet is also referring to the omniscience of the Supreme when he says that He is the butter which lies concealed in the basic raw material, viz. milk and also the form which emerges from a bare rock chiselled suitably by a sculptor, without any application of colours etc. He also says that in the hands of the goldsmith the touchstone helps him to polish the great metal. Nammalvar also said that God is the food he eats, the water he drinks and the betel leaf he chews. He is there in all trivial and also great things. When the poet says that Lord Venkatesvara is the very life of all living beings, he is again echo-



ing the statement of the Kenopanishad, that the Lord is “Praanasya Praanaah” (I.2).

### SONG -411 – (A.S., VOL.I)

#### *Transliteration*

Mikkili punyulu Hari! mee daasule Hari!  
Thakkinavaaru mee kripa dhappinavaaru Hari

Unnathapu sampadala nolalaade yattivaadu  
munni janmaana neeku mokkina vaadu Hari  
Panni padani paatla parula goliche vaadu  
Unnathi mimu sevincha nollanivaadu Hari

Pooni Devendraadulai podavukekkina vaaru  
Sreenaatha! mimmune poojinchina vaaru Hari  
Naanaa-narakamula nalaguchunde vaaru  
naanaade nee mahima nammani vaaru Hari

Paavanulai nijabhakti prapannulayyina vaaru  
Sree Venkatesa mimmu cherina vaare Hari  
Veevelu devatalaventa dagiletivaadu  
Kaavinchi mimmeragani karmi yaathade Hari

#### *Free Translation*

- Hari, Your servants are the most blessed ones  
The others have missed Your Grace
- Hari! The individual who is enjoying great wealth now,  
had in his earlier birth done service and worshipped You.
- Hari! he who is undergoing untold sufferings now and serving others is the one who did not worship You (in his previous birth).
- Hari! Consort of Sree! those devas who have attained the exalted positions as Indra etc. are those who worshipped only You.
- Hari! those who are suffering in the different hells are those who even then (in the past) had no faith in Your greatness (Mahima).
- Venkatesvara! all those who have attained You are the holy souls who had real Bhakti and were Prapannas to You.

He who **ஊர்** behind the multitude of other gods, O Hari, is  
the poor soul who is not **ஊர்** of You.

### **Explanation**

This song breathes in every sentence the Mahaavisvaasa that the poet has in Lord Venkatachalapathi.

## **SONG - 412 – (A.S., VOL.I)**

### **Transliteration**

Cheppinanthapani ne jeyagalavaada ninthe  
Appatina aparadhamaa aadharinchavaladaa?

Neeyaaajna dehamu ne mochithi ninthe  
Iyyeda vijnaanamela iyyavayyaa?  
Veyyavelai vegudaakaa vetti sesi yalasithi  
O ayyaa! konthainaa ooradincha valadaa?

Neevu vese karmamu **ஊர்** jeyuvaada ninthe  
Eevala naananda sukha miyyavayyaa!  
Kovaramai venta venta golichina bantlaku  
Thaavula gonthavadainaa dappi deerchavalada?

Mathilo Sree Venkatesa! manikainavaada ninthe  
Thathi naapaatuku daya dhalachavayya  
Ithavai panicheseti inti pasuramunaku  
Vethadeera baalaarchi veddu petta dagadaa?

### **Free Translation**

I can do only what I am told. That is all  
How can it then be said that it is my fault? Should you not  
comfort me?

As per Your order, I bore this body. That is **ஊர்**  
Why then do You not confer knowledge and enlightenment  
on me?

Right until daybreak, I did thousands of works and I am tired.  
O Father, should You not **ஊர்** least to some extent, console and  
comfort me?

What You asked me **ஊர்** do I faithfully discharge. That is all.

Why then do you not confer Bliss on me?

To all those servants who with full faith followed You

Don't You think You should quench their thirst ■■ least to ■■■■  
extent on the way?

In my mind, O Venkatesvara, I have dedicated myself to You.  
That is all

Please, therefore, take pity ■■ me and show mercy.

O Lord, does not this hard-working domestic animal deserve  
to be fed by You?

### *Explanation*

In this poem the poet argues his case with aplomb and seeks the reward from his God almost as a matter of right. This sort of single-minded, pinpointed devotion towards the Lord of Seven Hills and seeking His blessings is the hallmark of all the poems of Annamayya.

### **SONG - 413 – (A.S., VOL.I)**

#### *Transliteration*

Verrivaadu verrigaadu Vishnuni daasyamu leka  
Virraveege ahamkaari verrivaadu

Naalukapai Sree Hari Namamitte undagaanu  
Jolitho marachina neechude verrivaadu  
Aalari ee jagamellaa Hari roopai undagaanu  
Vaali talapoyalenivaadu verrivaadu

Koorimi Brahmaandaalu kukshinunna Hari kante  
Kori vere kaladane kumathi verrivaadu  
Cheri thanayaatmalona Sree Ramanundagaanu  
Dooramai tiriguvaade dodda verrivaadu

Saarapu Sree Venkatesu Saranaagathi undagaa  
Saare karmumulantedi jadudu verrivaadu  
Cheruva naathani mudra chellubadi nundagaa  
Morathopai yunnavaade mundu verrivaadu

#### *Free Translation*

The truly mad person is really not mad (on the other hand)

He who, filled with arrogance and bloated ego, does no service to Lord Vishnu, is ■ mad person.

Even as the Name of Sree Hari is there right on the tongue, the mean man who forgets that Name due to other preoccupations, is the mad person.

Even as the entire Universe is encompassed with the Form of Hari, yet the person who is not able to think of Him, is indeed mad

The perverted person who thinks that there is someone superior than Hari who has all the worlds hidden in his stomach, is the mad person

The extremely mad man is ■■■ who roams about searching for the Lord, little realising that the Lord, the Consort of Sree, is there in his ■■■ Atma (as Antaryamin)!

That ignorant man who goes on observing mere rituals while there is Saranagathi to Sree Venkatesvara available, is the mad man.

The fellow who heads this list of such mad men is the ■■■ who looks askance at everything, little realising that the insignia of the Lord (Pancha Samskara Mudras) are right before him to give him right of way!

### *Explanation*

It is an interesting song where the poet lists out the characteristics of ■ true devotee in a negative fashion by listing out all those things, which should not be done. He ■■■ upon this by saying ■■■ all those who do the negative things enumerated by him are ■■■ worst madcaps of this world.

### SONG - 414 – (A.S., VOL.I)

#### *Transliteration*

Nityulu muktulu nirmalachitthulu nigamaanthavidulu  
Vaishnavulu

Satyamu veerala saranani brathukaro  
saatiki penagaka jadulaalaa!

Sakalopaaya soonyulu samyaginana poornulu  
 Akalankulu Sankha Chakralanchanulannita  
 poojyulu Vaishnavulu  
 Vokatee koraru, orula koluvaru  
 oillaru Brahmaadi pattamulu  
 Akataa veerala sariyana baapambu  
 aarumathambula pootha kokalan  
 Mantraantara sadhanaantharambulu  
 maanina punyulu virakthulu  
 Yantrapu maayala boralu parulaku  
 enthainaa mokkaru Vaishnavulu  
 Tantrapu kaama krodha vidoorulu thama  
 nijadharmamu vadalaru  
 Jantrapu samsaarulato veerala  
 sariyani enchaga paapamayya  
 Tapparu thama pattina vrathameppudu  
 daivamokkade gathiyanchu  
 Oppagu thamapaativratyambunanunduru  
 sukhamuna Vaishnavulu  
 Kappina Sree Venkatapathidaasulu  
 karmavidoorulu saatvikulu  
 Cheppakuditharula sarigaa veeriki;  
 sevinchaga ne dhanyudanaithi

### ***Free Translation***

True Vaishnavas are the Ever-liberated souls (Nityas), the liberated souls (Muktas), and the pure minded persons and those who know the import of the Upanishads.

O ye dullards (duds).

Why do you not seek refuge with them instead of fighting amongst yourselves for supremacy. Seek them. That is the truth.

All those who do not think of any other means of Liberation (other than the Lord Himself) are the enlightened ones, the ones with perfect knowledge, ~~that~~ He alone is the Supreme.

Those who ■■■ blemishless, those who are branded with the  
insignia of the Lord, viz. Conch and Discus, those who  
are ever adored, they are the true Vaishnavas.

They do not desire anything, they do not serve others,  
They do not accept even the exalted position of Brahma et  
al.,

Alas, it is sinful and ridiculous to equate such ■■■■ with oth-  
ers who follow the colourful *Shan Matha* concept.

Those holy ■■■ who have given up chanting other mantras  
and adopting other means,

Those who ■■■ disinterested in worldly affairs

Those who never bow down before others who ■■■ wallow-  
ing in the illusions created by yantras

They are the true Vaishnavas.

Those who are beyond the influence of Kama, Krodha, and  
Tantric ways

And those who won't give up their own sacred duties (Nitya  
Dharma)

Are the true Vaishnavas

Sir, it is ■ sin to equate such noble souls with ordinary human  
beings who are helplessly wallowing caught up in the  
mire of this worldly existence.

True Vaishnavas will ■■■ give up their vows at any cost

They always affirm that the Lord is their sole Saviour.

And are lost in happiness enjoying their chastity (bridal mys-  
ticism)

True Vaishnavas are the Dasas of Lord Venkatachalapathi

They are far removed from the effect of Karma (their past  
deeds)

They are Sattvic in nature

Please therefore, ■■■■ equate them with others

I consider it as my fortune to have rendered service to them.

### **Explanation**

In this song, the poet enumerates and elucidates the quali-  
ties of a true Vaishnavite. In one place ■■■ poet says that ■ true

Vaishnava will not get carried away or enamoured by the multi-coloured cloth, viz. Shan Matha concept. The Shan Matha concept is said to have been preached by Adi Sankara. The six religions are Sauram (i.e. Sun as the main God), Gaanapathyam (Ganapathi as the chief), Kaumaaram (i.e. Kumaara / Murugan as the chief), Saivam (Siva as the main), Saaktham (Sakthi as the chief) and Vaishnavam (Vishnu as the chief). By implication, therefore, the Shan Matha concept equates Vishnu with other gods and not as Adipurusha, and the Parama Purusha. So Annamayya says that a philosophy which puts forth such a theory is a very colourful theory with no truth in it. A true Vaishnava will not accept it, says the poet.

**SONG - 418 - (A.S., VOL.I)**

### Transliteration

**Idhiye ~~maafatiina~~ Hari indhugaani lonugaadu  
Padhapadi jeevulaaraa! badhukaro!**

Hari gaanaleru meeru arasenduvadakinaa  
Haridaasu leruguduradugaro  
Garime pratyakshamugaadu devudevvariki  
Dhara pratyakshamu Haridaasula goluvaro!

Cheta mutti Govinduni sirasu poojinchaleru  
Chetulaara prapannula seva seyarol  
Jaathigaaga Vishnuni prasaadamedu dorakeeni  
Aathala vaari prasaadamadugarol

Antarangamuna nunnaadanduru Vishnudu gaani  
 Anthataa ~~gaurangaru~~ Vaishnavaadhikulu  
 Chenthala dhadeeyula chethiyanujna padasi  
 Santatam Sree Venkatesu Saranamu choraro!

### Free Translation

**This is the secret.**

**Lord Hari will not be accessible through any other means.**

O Jeevas, why don't you listen to me? Heed my advice and survive

**Wherever you may search, you cannot see Hari**

But, Haridasas know about Him. Why don't you ask them?  
 God in all glory will not be directly perceptible to anyone  
 But the servants of Hari are perceptible before us. Why don't  
 you serve them?

You cannot place your hand on the head of Lord Govinda  
 and then offer worship to Him.

Instead, why don't you wholeheartedly with both your hands  
 serve the Prapannas?

Where can one directly obtain the Grace of Lord Vishnu?

Instead, why not seek that blessing from His servants  
 (Daasas)?

They say that Lord Vishnu is there as inner self in all of us.

But the great true Vaishnavas are there everywhere before  
 us.

Why don't you seek refuge at the feet of Sree Venkatesvara  
 after obtaining the permission of His servants (Daasas)?

### **Explanation**

The poet uses the words "Thadeeyula cheti anujna padasi". Literally translated this means after obtaining the permission from the venerable men who belong to Him. He thus makes it clear that it is easier to attain God by approaching His servants.

### **SONG - 419 - (A.S., VOL.I)**

#### **Transliteration**

Evvarivaado ee dehi

Ivvala navvala nee dehi

kaaminchu noorake kalaviyu lenivi

Emi gattukone nee dehi

Vaamulaaya iruvadiyoka vaavulu

Emani teliseno ee dehi

Kanduva nijamulu kallalu nadipee

Enduku nekkenu ee dehi

Mundhara nunnavi mogidana paatlu

Inde bhramasee nee dehi



Panchendriyamula paalaaya janmamu  
 Inchuka eragadu ee dehi  
 Anchala Sree Venkataadheesaa ౧౦౦౦ kripa  
 Panchaga gelichenu vadi ౧౦౦౦ dehi

### Free Translation

To whom does this Jeeva (embodied Self) belong both in this world and in the other world?

He freely desires for things that are there as well as those that are not there.

In this process, what is it that the Jeeva has achieved?

Problems he has - he has twenty-one different relationships

It is not clear what is it that this Jeeva has understood and realised through this

He utters truths as also lies

Why this Jeeva acts in that manner is not known.

Ahead of him lie tremendous difficulties

Yet this Jeeva is deluded (attracted) towards this life.

This life has become subjected to the five senses (Panchendriyas)

This Jeeva knows nothing of all these.

O Lord Venkatesvara! ultimately when You shower Your grace on him

This Jeeva quickly won and surmounted all the ills mentioned above

### Explanation

This song highlights the glory and efficacy of Lord's Grace. Once it flashes upon the Jeeva, all his afflictions will absolutely be wiped out without a trace. Throughout, in this song, Annamayya has used the word 'Dehi'. It literally means "one who has a body". Jeeva ౧౦౦౦ different bodies due to his past karmas and is thus enmeshed in samsaara. These bodies are four-fold, according to Sri Ramanuja - Divine (sura), human (manu) stationary (Sthaavara) (Plants, trees etc), ani of other animal species (chirya). Sufferings are the natural consequences of these four types of embodiment. But the human being born in this world is the lucki-

est of all species since he has the power of thinking and worshipping Sri Venkatesvara who is quite near to him (anchela), declares Annamayya.

### SONG - 420 – (A.S., VOL.I)

#### *Transliteration*

Enta vichaarinchu konnaa idhiye tattvamu Hari  
Vanthuku nee kripagalavaade erugu Hari

Ninnu namminattivaadu nikhila vandyudu Hari  
Ninnu nolla natttivaadu neerasaadhanudu Hari  
Munnu devatalu neeku mrokki bathikiri Hari  
Unnati nasuralu ninnollaka chediri Hari

Epuna neeperiti vaa dinnitaa dhanyudu Hari  
Nee perollani vaadu nirbhaagyude Hari  
Kepula ninnu nutinchi geliche Naaradudu Hari  
Paipai ninnu thitti Sisupaaludu veegenu Hari

Itte, ~~||~~ vichchina varamennadu chedadhu Hari  
Gattiga ~~||~~ viyyanivi kapatamule Hari  
Atte Sree Venkatesa! ~~||~~ vantarangudavu Hari  
Uttipadi kaanakunna vochchamu dehiki Hari

#### *Free Translation*

However much one may think and reflect - this is the Truth O Hari!

He who has Your Grace alone knows about it

He who places full faith in You, O Hari! is worshipped by this world

He who does not have faith in You O Hari! is the worst of the worthless.

In days of yore, the Devas bowed down to You and were saved.

The haughty demons would not heed You and ~~were~~ destroyed.

Ultimately, he indeed is the blessed person who repeats Your Name, O Hari!

O Hari, he who does not repeat Your Name is indeed the unfortunate one.

O Hari, Narada won by constantly praising You  
 By constantly cursing You, Sisupala met his fate.  
 Definitely O Hari, the boon You confer will ~~never~~ go to waste  
 Assuredly, that which you have not conferred on us are all  
 empty and false.  
 O Venkatesvara! Oh Hari! You are the inner self for all.  
 If still the Jeeva is not able to realise You, he is accursed, Oh  
 Hari.

### **Explanation**

Annamayya speaks of the efficacy of chanting the Name of the Lord. He cites the examples of Sage Narada and Sisupala as the positive and negative evidences. Narada became one of the foremost devotees of lord Vishnu by merely chanting His divine auspicious ~~mantra~~. Though once caught in samsara, he came out of it due to the power of Lord's name only. Sisupaala was a born hater of Krishna. He went on blaming Krishna and ultimately ~~was~~ killed by Him. As a matter of fact, even Sisupaala was conferred Moksha by the Lord in the open Court of Yudhishthira. Sisupala's is an exceptional case. The path chosen by him (the path of enmity) who was earlier one of the sentinels of Lord Vishnu in Vaikuntha, is a difficult choice. Ordinary people who take the example of Sisupala and decry God are bound to be doomed, with no hope of salvation.

### **SONG - 422 - (A.S., VOL.I)**

#### **Transliteration**

Vaade Venkataadri meeda varadaivamu  
 Podimitho bodachoope podavaina daivamu  
 Okkokka ~~raava~~ koopaana nogi Brahmaandakotlu  
 pikkatilla velugonde penudaivamu  
 Pakkananu tanaloni padhunaalugu lokaalu  
 Thokki paadaana golache dodda daivamu  
 Veda saastraaalu nutinchi vesari kaanagalen  
 Modapu pekku gunaala moola daivamu

Podi devatalanella buttincha rakshincha  
 Aadikaaranambaina aju ganna daivamu  
 Sarusa Sankha Chakraalu saribatti yasurala  
 Taragi padavesina dandi daivamoo  
 Siripuramuna ninchi Sree Venkatesudai  
 Saranaagathula gaache satamayina daivamu

### *Free Translation*

Ahoy, He whom you see standing majestically on the top of Venkataadri is the Supreme who confers boundless blessings.

He has manifested Himself before us as a magnanimous Deity.

He is the effulgent great Lord whose every pore is bursting forth with billions of worlds.

He is the great Lord who measured with His feet the fourteen worlds kept inside Him.

He is the Primordial Being with innumerable great qualities, such as Bliss, whom even after mastering the Vedas and the Saastras one is not able to completely comprehend

He is the Supreme Being who Created Brahma, who in turn, was the prime cause that created and protected all the Devas.

He is the formidable Lord who, holding Conch and Disc cuts asunder the demons.

He is the Supreme Lord, who as Sree Venkatesvara is having Sri on his Chest and is standing in Tirumala and protecting all those who do Saranagathi ■ His Feet.

### *Explanation*

In this song the poet points out that Lord Vishnu created ~~even~~ Brahma who became the creator of the rest of the worlds. He says that as Vanana who grew into Trivikrama, He measured all the fourteen worlds, which are in His own stomach. This is a kind of riddle. How can the lord ~~measure~~ the worlds which are in His belly? Did he ~~measure~~ the worlds which ~~were~~ first outside His own person? If so, where was He before measuring them?

This question can never be answered using logical arguments. This is the only answer. Everything is possible with the Lord because he is the repository of innumerable (ananta) and mysterious powers (aascharya shakti). There is no question of 'How' in His case. Those who realise this truth and worship Him at Tirumala are the fortunate ones. implies Annamayya.

### SONG - 423 - (A.S., VOL.I)

#### *Transliteration*

Sulabhamaa indariki jooda sulabhamu gaaka  
 Kalige mee kripa naaku Kamalaaramanaa!  
 Satata dayaachaara sampannudai mari kadaa  
 Athisaya vaishnavaanakaruhudauta  
 Vratopavaasa theerthavara siddhudai kadaa  
 Mithimeeri Narahari nee daasudauta  
 Sakala yajna phalamu satyamu phalamu gada  
 Prakatinchi Vishnu Naama paathakudauta  
 Akalanka mathithoda naajanmashuddhudai kadhaa  
 Akutilamagu mee chakraankitudauta  
 Kerali sadaacharya kripa galigina gadaa  
 Nirathi Sree Venkatesa! ninnu ganuta  
 Marigi meepai bhakti mari mudirinagadaa  
 Araya meeke Saranaagatudauta

#### *Free Translation*

Is it easy for all these people to see You?  
 O Consort of Kamala (Sri)! that which was difficult for others became easy for me, because of Your grace.  
 Is it not, only when one observes good conduct coupled with compassion for others that one becomes eligible for attaining the status of a true Vaishnava?  
 Is it not, only when one is blessed with observance of vows, rituals, fasting, bathing in holy Rivers, that one becomes a servant (Dasa) of Yours, O Man Lion!?

Is it not, only after performing ■ number of Yajnas and speaking only the Truth, that ■■■■ becomes eligible to chant the Name Vishnu?

Is it not, only when ■■■■ has a blemishless mind and is pure from birth that one becomes branded with the emblems of Your Discus?

Is it not, only when ■■■■ has the Grace of ■ great Acharya that one will be able to see You, O Lord Venkatesvara?

Is it not, only when devotion to You becomes mature that ■■■■ will seek refuge only with You?

### ***Explanation***

In this song Annamayya asserts that one must have performed meritorious deeds in the past and present to become ■ Vaishnava. Even to chant the names of Lord Vishnu, one must have performed several rituals and sacrifices. The great fortune of receiving the emblems of the Lord on shoulders is also the outcome of great merits, he remarks.

How ■■■■ all this be accomplished? Annamayya ■■■■ this question by saying that the Grace of a Great Teacher is alone the source of all this. The role played by a proper spiritual preceptor cannot be explained in so many words. That ■ Guru is necessary for spiritual evolution is accepted on all hands. Getting a Sad-aa-chaarya (a true and great teacher) is indeed very rare. With his help, a bhakta becomes gradually a ■■■■■■■■. There is no contradiction in Bhakti becoming Prapatti. When Bhakti (love for God) touches its acme', it becomes Prapatti. This secret has been highlighted by the great poet in the last line of the song.

### **SONG - 424**

#### ***Transliteration***

Adhe vaade idhe veede andhu nindu negeeni  
Vedaki vedaki thiruveethulandu devudu

Ala Soorya veedhi negee naadityuni Theri meeda  
Kaliki kamalaanandakarudu gaanaa

Talaposi adiyunu dhavvu chuttarikamani  
Ila therimeeda negeeni Indiraavibhudu

Chakka Soma veedhi negee chanduruni theri meeda  
Ekkuvaina kuvalaya hitudu gaanaa  
chukkalu mochina dhavvu chuttarikamidiyani  
Ikkuvato veedhi negee nennikaina devudu

Intula manoveethi negee maru theri meeda  
Nanthataa rathipriyudatu gaana  
Rantula nadhiyu gaanaraani chuttarikamani  
Vintareeti negee Sree Venkataadri Devudu

### *Free Translation*

Look! There! That is Him.

Look! Here! That again is Him

He is moving about ~~here~~ and there

In all the holy Streets.

Seated on the Chariot of Sun, He goes about in the "Surya"  
street.

May be it is because He is the Consort of the lotus-born lady  
(i.e. Lakshmi)

But, thinking of it, to be a far-fetched relationship

The Consort of ~~Indira~~ is moving about in the Chariot in the  
Streets of this world.

Seated on the Chariot of the Moon, He moves about in the  
beautiful street of the "Moon" (Soma Veedhi)

May be it is because He is a close friend of the "Kuvalaya",  
(i.e. water-lily) and the Consort of Mother Earth  
(Kuvalaya meaning Earth)

Come to think of it, this is ■ far-fetched connection to link  
Him with the starry path.

So, this unique God with an immense affection (towards us)  
is now moving about in the streets here (in His chariot)

Seated on the Chariot of Manmatha (i.e. parrot), He goes about  
in the streets, viz. the minds of ladies (Manoveedhi)

May be it is because He is a "Ratipriya", (fond of Rati/union)

But come to think of it, that seems to be a far-fetched relationship.

The Lord of Venkatadri is therefore moving about in a strange/unique manner.

***Explanation:***

This song is obviously a description of the Ratha Utsava of Lord Venkatesvara seated on the Surya prabha and Chandra Prabha Vaahanaas. Annamayya in his poetic fancy mentions various possible reasons for this Ratha Yatra of the Lord of Venkataadri, but finally gives up each of these theories and satisfies himself by the mere statement of fact that the Lord is moving about freely in his unique/surprising styles the Streets of the temple town.

In the first part of the song, he says that the Lord is riding the Suryaprabha Vahana, because He is ■ favourite of Kamalaa. The word "Kamala" has got two meanings. It refers to the flower lotus as also to Sri who is normally seated in the lotus. Yet another aspect is that the lotus flower blooms and blossoms only when the rays of the Sun fall on it. Thus in his poetic fancy Annamayya says that the Lord is riding in the Chariot giving the pleasure to His Consort born in the lotus as also enabling the lotus buds to bloom the moment the rays of the Sun fall on them.

Continuing similar poetic fancy, in the second part of the song, Annamacharya describes the Lord moving about the Streets seated on the Chandraprabha Vahana. He says that seated on the Chandraprabha, the Lord is moving about the roads of the Moon, because He is "Kualaya hithudu". Kuvalaya refers to ■ water-lily as also Mother Earth. Thus, the poet says that the Lord is riding the Chandraprabha Vahana in the Streets of the Moon so that the moment the rays of the Moon falls on the water-lilies they will bloom and blossom. Kuvalaya also is used to refer to Mother Earth. As such, the line lends itself to another interpretation that the Lord is riding in the Chandraprabha to please His Consort Bhoomidevi. The poet refers to the Lord's Chariot roaming about



the Streets of the Moon in the starry firmament. May be here, he is thinking of the connection between the Moon god and his wives who are the 27 stars. Moon God is known as Nakshatra Eesa, i.e. Lord of the stars. Hence, the poet suggests that in the Chandraprabha Vahana the Lord is roaming about amidst the starry firmament as the stars are the Moon's wives.

In the third part of the song, he refers to the fact that Lord Venkatesvara is the Father of Manmatha. Annamayya is very often inclined to refer to the Lord of the Seven Hills as the Father of Manmatha (God of Love) because he feels that the Father of Manmatha must be more handsome than Manmatha Himself. In this verse, he says that the Lord rode on the Chariot of Manmatha, viz. the parrot. Manmatha is said to have parrot (Suka) as his vehicle. May be in days of yore, Lord Venkatesvara used to have a Parrot Vahana as well! But today, we only see the Lord carried on a Hamsa Vahana. In this verse, the poet says that the Lord rode on the Parrot belonging to Manmatha, and as Manmatha is the God of love, the Lord, seated on Manmatha's Vahana, moved about freely in the minds of the women, - capturing their hearts even as the Lord of Love does.

As in the earlier two cases, another interpretation is also possible for the poet's fancy. In this verse, the poet refers to the Lord as "Rathipriya". Manmatha's wife is known as Rathi. Therefore, the poet establishes the connection of the Lord roaming about in the Vahana of Rathipriya. But, Rathi is also another name which is used to refer to Lakshmi. As such when the poet refers to Rathipriya, he may be referring to Lord Venkatesvara as the Consort of Lakshmi.

But, having in his fancy put-forth various connections and possibilities and relationships of the particular Vahana in which the Lord is moving about, finally he gives up each of those reasons and satisfies himself with a mere bald statement of fact, that Lord Venkatesvara is moving about hither and thither and everywhere in the streets of the Temple Town so as to enable His devotees to have a glimpse of His beatific form.

## SONG - 425 - (A.S., VOL.1)

*Transliteration*

Sree Venkatesudu Sreepathiyu ithade  
 Paavanapu Vaikunthapathiyunu ithade  
 Bhaagavatamulo jeppe Balaraamu theertha yaatra  
 Aagamokthamaina daivamaathadithade  
 Baaguga Brahmaanda-Puraanapaddhathi yaathadithade  
 Yogamai Vaamana Puraanokthadaivameethade  
 Velaya Saptharishulu vedaki pradakshinamu-  
~~lalana~~ jesina Devudaatha deethade  
 Nelavai koneti pontha nityamu Kumaarasvaami  
 Kalimi Tapamu sesi kannu devu dithade  
 Ekkuvai Brahmaadulu neppudunu Indraadulu  
 Thakkaka kolichiyunna tattva meethadu  
 Chakka Naaradaadula sankeerthanaku jokki  
 Nikkina Sree Venkataadri nilayudu neethade

*Free Translation*

He is Sree Venkatesvara. He is also Sreepati  
 He is the One who is ~~the~~ master of Holy Vaikuntha  
 He is the Supreme God mentioned in the Aagamas, search-  
 ing for whom Balarama went on a pilgrimage as stated  
 in ~~the~~ Bhagavata  
 He is again ~~the~~ Supreme Path mentioned so well in the  
 Brahmaanda Purana  
 He is again the Deity to be reached through Yoga as ~~stated~~ in the  
 Vamana Purana  
 He is again the Supreme whom the Sapta Rishis searched in  
 order ~~to~~ circumambulate (Pradakshina) Him  
 He is again the Supreme whom Kumarasvami (Murugan) hav-  
 ing his abode on the ~~Bank~~ of Svami Pushkarini seri-  
 ously meditated for days together  
 He is the Reality worshipped without any exception by  
 Brahmaa and others, as also Indra and other Devas

He is the One who is standing atop the Venkatadri Hill mightily pleased with the beautiful music rendered by Narada and others

### **Explanation**

Annamayya establishes in this song that the Supreme God glorified in all important Puranas is Lord Venkatesvara (Vishnu) only. The Bhaagavata, Brahmaanda and Vaamana Puraanas cited by him are classified as Sattvika Puranas. Only in Sattvika Puraanas, the supreme truth is spelt out, say the Srivaishnava teachers like Yamuna and Ramanuja. The other classification of Puranas is Raajasa and Taamasa where gods other than Vishnu are glorified as Supreme. The story of Balarama going on a pilgrimage is narrated in Chapters 78 and 79 of the 10th Skandha of the Bhagavata Purana. It is significant to note that among the various holy places visited by him, is Venkatachala. Balarama is said to be an incarnation of Aadisesha. Did he not know that his younger brother Krishna was the Supreme Brahman? Why did he go on a long tour of sacred spots and shrines all over the country? The answer is simple. This is to set an example to ordinary people like us. We need to go to sacred places and rivers to understand the glory of the Lord manifested in several ways. This will absolve us of all our sins and make us fit to receive God's Grace.

### **SONG 426 – (A.S. Vol.1)**

#### **Transliteration**

Pattina chone vedaki bhaavinchavalegaani  
Gattigaa nantaryaami karuninchunu

Intiloni cheekate itte tappaka choochithe  
Ventane konthavadiki velugicchunu  
Anti kaanaraani tanayaatuma tappaka choochu -  
Konte tana yaatumayu gobbuna gaanpinchunu

Minchi kathinapu raathimeeda kudadu bettithe  
Anchala kuduraina yattu  
Ponchi Hari Namame yepoddu naalika tudanu  
Yenchi talacha talacha, niravau sujnaanamu

Okkokka yaduge ogi mundara bettithe  
 Yekkuvai kondainaa nekku gonaku  
 Ikkuva Sree Venkatesu nitu dinadinamunu  
 Pakkana golichite Brahmapattamekkunu

### *Free Translation*

If with determination and steadfastness we look for Him:  
 Then the Antaryamin will become gracious, without fail  
 If we continuously and constantly look ■ the darkness in the  
     house  
 Slowly darkness will recede and reveal some light  
 Similarly, if we continue to meditate upon the Atma which  
     we cannot see (with naked eyes)  
 Suddenly that Atma also can be seen like ■ flash  
 Even as a pot kept on ■ rough uneven rock, ultimately settles  
     down in ■ groove by itself  
 Similarly, ■ can attain Sujnana (Right Knowledge of the  
     Supreme Brahman)  
 If all the time at the tip of our tongue we keep on repeating  
     the Name of Hari, and repeatedly contemplate on Him.  
 Even as a mighty lofty mountain can be climbed through one  
     step ■ time  
 Similarly, if every day we worship Lord Venkatesvara we  
     can even attain the position of Brahma (or attain  
     Vaikuntha, the abode of Supreme Brahman).

### *Explanation*

The poet here is enunciating quite a few fundamental tenets of Vedanta. When he says that if we steadfastly look for Him in a specific place, then the Antaryamin, i.e. the Supreme will confer His Grace, he is referring to the idea of the Brahma Sutra, "aaprayaanaat tathraapi hi drishtam" (IV-1-12) i.e. as long as one is alive one has to meditate upon God. Ramanuja explains this Sutra, specifies the nature of Bhakti and says that continuous meditation of God is an essential pre-requisite for attainment of the Supreme.

When the poet says that if we continue to stare into the darkness, after sometime, things become discernible even in the dark-

ness, that is to say, the darkness itself begins to shed some light for us, he is quoting a very simple homely example. Scientists agree that the vibrations of light are everywhere - even in darkness. Only one has to train his eyes to see it. On this analogy, the unseeable Atma through concentration becomes discernible, i.e. self-realisation can be achieved by constant meditation. This is "*Atma Saakshaatkaara*". It is said in Telugu "*Abhyaasam koosu vidya*" (By repeated practice, the most difficult things become incredibly simple). This steadfast concentration is also expounded by Vemana through one of his poems when he says:

*"Anaga anaga ragamu athisayilluchun undu  
Tinaga tinaga vemu theeyanundu  
Saadhanamuna panulu samakooru dharalona  
Visvadaabhirama vinura Vema"*

Translated, this poem says,

As one goes on practicing, any (musical) Raga can be mastered.

If one keeps on eating, the neem fruit seems sweet

By constant practice, works can be quickly favourably completed

Visvadabhirama! Listen, O Vema!

Through this simple song the poet extols Keerthana and Smarana as easy and effective means to attain the Supreme Brahman

### SONG - 427 - (A.S., VOL.I)

#### Transliteration

Naatappu logonave gaavave Deva  
Chetalinneer jesi ninnu jeri saranantini

Andarilo nantaryaamivai nee vundagaanu  
Indari banulu gonti ninnaallunu

Sandadinchi innitaa nee chaitanyamai yundagaanu  
Vanduleka ne gonni vaahanaalekkithini

Loka paripoornudavai lonaa veli nundagaanu  
Chekoni poovulu bandlu jidimithini

Kaikoni ee maayalu nee kalpithamai vundagaanu  
Chaukaleka ne vere sankalpinchithini

Ekkada choochinaa ~~nenne~~ yelikavai undagaanu  
Ikḡadaa thottula bantla nelithi nenu  
Chakkani Sree Venkatesa! sarvaaparaadhi nenu  
Mokkithi nannu rakshinchu munderaga nenu

### Free Translation

O Deva! Take me into Your care. Forgive my sins  
Having committed all these, yet, I have reached you and said  
“Saranu” (sought protection)

Even when You are the Antaryamin in all the people  
All these days I have been extracting work from all these  
people

When Your Chaitanya (Consciousness/Divine Power) is there  
amongst all these things,

Without any omission, I climbed quite a few vehicles (car-  
ried by people/living beings)

As the One who has completely filled up the world,  
(Paripoorna), when You ~~are~~ there both inside and out-  
side

Yet, I plucked many a fruit and flower

When all these wondrous things (happenings) are Your  
creation

Without realising, I ~~had~~ my own plans

Wherever we see, You are there as the Ruler

Yet here I ruled ~~over~~ the slaves ~~and~~ servants.

Oh! adorable Sree Venkatesvara! I am a guilty person on all  
~~counts~~

I bow down before You. Protect me. I do not know what is  
in store for me.

### Explanation

Annamayya in this song, has powerfully presented a pic-  
ture of how one becomes a sinner, without being aware of it. God  
is all-pervasive – i.e. He is present in entities insentient and sen-  
tient. In the sentient beings, He is the ~~inner~~ ~~control~~ (inner Control-

ler). Then what about the insentient entities? Even there, He is present. This is the observation of Annamayya. Sri Ramanuja says that the entire Universe with sentient and insentient entities forms the body (*Sareera*) of the Lord, who is its Soul (*Sareerin*). So, is it not a sin to mount vehicles, though they are "lifeless" material objects? Are they not carried or pulled by living beings (e.g., carts pulled by animals/humans) who are the "bodies" of God? What about fruits and flowers which we pluck and use for ourselves or as offerings to God? To be frank, even that becomes a sinful act. So, unless God forgives us, there is no hope of salvation!

### SONG - 429 – (A.S., VOL.I)

#### *Transliteration*

Viveka meragani verrulamu gaaka nemu  
 Divaaraatramu ninne drishtinchavaladhaa  
 Maanivoda nammi okka manujudu vaardhi daati  
 Naanaarthamulu koorchi natinchagaanu  
 Daanavaari kripa nammi thagina samsaravaardhi-  
 Lonu chochchi daati gelva lokulaku jelladaa  
 Juttedu inumu nammi soridhi nokkadu bhoomi  
 Gattidi bhayamulella gadavagaanu  
 Nettana Chakraayudhuni nija naama mitu nammi  
 Thatti bhava bhayamulu thari daata jelladaa  
 Veledu deepamu nammi vedagu jeekati baasi  
 Polimi nokka narudu podalagaanu  
 Aalinci Sree Venkatesudaatmalo velugagaanu  
 Melimaatani golichi merayangavaladaa

#### *Free Translation*

No doubt we are (double dyed) fools with absolutely no  
 wisdom  
 Should we not see only You, day and night?  
 A man crosses the ocean trusting in mere wooden ship

He acquires different objects and plays his part as in ■  
drama

Can't these people then enter the ocean of worldly life (Samsara),  
■ it, win over it, cross it with the help of faith in the  
Grace of the Lord, who is the enemy of the demons?

Having faith in ■ small bit of iron, a person overcomes all the  
terrible fears in this world

Can't men, have complete trust in the Name of the One who  
wields the Discus (Sudarsana) as His weapon and over-  
come the fears of rebirth in this world?

Trusting one small flame of ■ lamp of the length of a small  
finger, ■ man is able to overcome pitch darkness and live  
happily.

Then, can't men hear (these words of mine) worship Sree  
Venkatesvara who is glowing in one's soul and shine in  
this life?

### *Explanation*

In this song, the poet exudes Mahaavisvaasa and gives us  
homely examples ■ say that we who achieve small things in life  
can also achieve the big things, viz. obtaining the grace of the  
Lord. The illustrations he gives are very telling. He says that man  
is willing to trust a wooden ship for crossing the high seas. He  
acquires commodities from ■ over the world in his maritime trade  
and leads his life happily. But, the poet wonders why on the same  
analogy men are not able to repose faith in Lord Venkatesvara  
and cross this ocean of Samsara with ease and acquire the great-  
est commodity, viz. Ananda ■ Beatitude? Similarly, he says that  
a person reposes faith in a small bit of iron, say a knife, tip of an  
arrow ■ a pistol, and is ready to face the possible fears in this  
earth. But he wonders why in the same way men do not repose  
full faith in the Lord who wields the Discus, the Supreme Weapon  
which ■ puts an end to the cycle of births and rebirths and  
gives us ultimate salvation?

Similarly, the poet says that with a flame of ■ lamp which  
■ barely 1 to 1.1/2" in length, we are able to see clearly through



pitch darkness. The poet then wonders why we are not able to realise that by worshipping Lord Venkatesvara who is glowing in one's soul ■ Antaryamin, dispel all darkness and earn enlightenment in this life?

The examples given by Annamayya to point out the efficacy of Mahaavisvaasa are matters of common knowledge, and very telling. First of all, he compares worldly existence to the mighty ocean; then to the terrible fear which experiences when thugs or thieves or snakes or wild animals attack; and then to pitch darkness which drives one crazy. Correspondingly, he compares Mahaavisvaasa to a ship, ■ weapon made of iron and the bright flame of lamp, in that order. One can achieve the seemingly impossible with great unassailable faith in the saviourship of God. Annayya concludes his song with the usual refrain: "Why doesn't a man worship Lord Venkatesvara and shine in life with pure unalloyed Bliss? Since the Lord is described ■ Jyotishaam jyotih (Light of lights) in scriptures, the last illustration of "flame of lamp" becomes all the more delectable and apt.

### SONG - 430 - (A.S., VOL.I)

#### *Transliteration*

Emiyu jeyaga vaddu inthalone mokshamu  
Deemapu vijnaname divvettu phalamu

Paapa chinta madhilonu paarakundaa nilipithe  
Chepatti daanamulellaa jesinantha phalamu  
Kopaalamulona korikalu velchithene  
Epuna yajnaalu chesi yechinantha phalamu

Kanakamupai yaasa kaadani podhobbithene  
Tanaku vevelu ghora tapamula phalamu  
Vanitala mohamula vala badakundithene  
Dinamu koti teerthaalu tirigina phalamu

Sree Venkatesvaru jeri koluchute  
Dhaavatileni yatti thana janma phalamu  
Bhaavinchi aachaarya paadapadmamoolame  
Saaavadhaanamuna sarva saastrarthaphalamu

**Free Translation**

We do not have to do anything. Moksha is very close and within reach;

Clear knowledge and wisdom alone is as efficacious as a lighted lamp

If one is able to stop and prevent all the evil thoughts from filling our mind,

It is equal to reaping the benefit through performing all known acts of charity

If one is able to offer as oblation all one's desires in the fire of one's anger,

It is equivalent to reaping the benefits of merits through performing sacrifices (Yajnas)

If one is able to get over the desire for gold and banish it for ever

It is equal to reaping the benefits through performing thousands of severe and austere penances.

If one is able to keep away from falling into the snare of women (sensual pleasures),

It is equal to reaping the merits of going to millions of holy Theerthas day after day

If one reaches and worships Lord Venkatesvara that alone makes this aimless, goal-less life, meaningful.

Come to think of it, it is through resorting to the lotus feet of the Guru (Aacharya) that one can easily realise the fruits of carefully learning all the scriptures.

**Explanation**

In this song, Annamayya gives us a clear picture of pure spiritual life. Performing acts of charity, going to sacred rivers for ablutions, etc., do not confer merit, so long as the mind is not pure. Actually, all rituals and religious practices are meant to make the mind pure. But the latest vaasanaas (or impressions) of *Kaama*, *Krodha*, etc. remain as permanent blocks. To get rid of them, one has to have a glimpse of the Divine, as stated by the Gita (II.59). This becomes possible only by the Grace of a qualified spiritual Master. Once that is procured, all our efforts become fruitful, concludes the poet.

## SONG - 431 - (A.S., VOL.I)

**Transliteration**

Sahajaachaaramulella sarvesvaruni yaajne  
 Ahaminchi nammakundutadiye paashandamu  
 Nidrinchuvani chethi nimmapanti valene  
 Chaddi karmamulu thaane jaarite jaare  
 Poddu voddu thanalona bhoga kaanksha lundagaanu  
 Addalinchi karmamollananute paashandamu  
 Kalagannavaadu melukaninatuvalene  
 Talagi prapanchamendo daagite daage  
 Ila nee dehamu mochi inthaa kallalanuchu  
 Paliki tappanadache bhaavame paashandamu  
 Dhara naddamu choocheti thana roopamu vale  
 Garimato danayaatma kante gane  
 Sarusa Sree Venkatesu saakaaramatu gani  
 Karagi bhajinchaleni kashtame paashandamu

**Free Translation**

All our codes of conduct are the commands of the Supreme Ruler  
 Not to believe in them because of one's ego is typical of heretical (non-Vedic) behaviour  
 The past Karmas (deeds) of ours, if all they have be lost, it can only be in a like situation where the lemon placed in the hands of a sleeping man slips away without his knowledge  
 Day in and day out if a man harbours desire for sensual and worldly pleasure, and says that he would like not to reap the result of those acts, it is typical of heretical (non-Vedic) behaviour  
 When a man who has dreams wakes up and realises that the dream world has gone and left itself somewhere,  
 Similarly, a man who lives in this world and has a physical body and yet says that all this is unreal and treads a wrong path, it is typical of heretical (non-Vedic) behaviour

Looking in a mirror which reflects one's image, if one says  
 he has seen his Atma, even that can be accepted  
 But, having seen the Form of Lord Venkatesvara, yet being  
 unable to be captivated by Him, and not being able to  
 worship Him, is typical of one's heretical (non-Vedic)  
 behaviour

### *Explanation*

Here the poet again and again uses the word Paashandamu. It is rather difficult to find a correct equivalent for this word in English. "paa" means Veda. "shaanda" means a eunuch; in other words, it means not having belief in the Vedic Truths and codes of conduct, and making those Truths, impotent. It is said that amongst the various religions, it is only the Buddhists and Jains who do not have any belief in the Vedas. They say that the Vedas are not valid. According to Annamayya, the real Paashandins or heretics are among ourselves, who do not behave in the manner expected of them. For all professional purposes, they may call themselves 'Vedic', but their acts betray their real character.

In the first part of the song, the poet says that to think that one can easily escape one's past Karma is foolish. He says, a lemon can slip away from one's hand only if the man who is holding it is asleep and is not aware of what is happening. Here, the poet is perhaps suggesting that one should not be concentrating on how to avoid the impact of one's past deeds. He says, as there is no escape from the impact of such past deeds, it is better to go beyond the concept of good and bad and merely do one's duty and not bother about the fruits. Such a situation is comparable with the situation where a lemon is slipping off from the hands of a sleeping man, who is not at all aware of the loss. Similarly, he asks us not to hold on to the thought that one should do only good deeds. Instead, one should do one's duty and leave it to God to decide on the quantum of merit and demerit that such a deed earns. In short, one need not worry about the fruits of one's deeds, but should concentrate on doing the duty with sincerity.

This thought of the poet seems to suggest that the liberated soul must shake off both good and bad and classify the acts as only deeds to be done without leaving them undone. Similar thoughts are expressed in *Kaushitaki Upanishad* (1-4) where it is said that the liberated soul shakes off both good and bad.

The *Mundakopanishad* (111-1-3) says:

“Thadā vidvaan punyapaape vidhooya  
niranjanah Paramam saamyam upaithi”.

Translated, this means - “The flawless wise one by shaking off both punya and paapa, attains utmost similarity with the Supreme”.

Sree Vedanta Desika also says:

Sadyah tyajanthi Varada! thvayi baddha-bhaavaah  
paitamahaadishu padeshvapi bhaavabandham  
Kasmai svadetha sukha-sancharanotsukaaya  
Kaaraagrihe kanaka srinkhalayaapi bandhah” -

(Varadaraja Panchasat - Verse 29)

This means - “Those who are devoted to your lotus feet, O Lord Varada! give up desires for even the highest position including that of Brahmaa. Which man, desirous of freedom, would prefer to be imprisoned with fetters on his feet even if they be of gold?”

Thus, all these authorities point out that one should do one's duty, hold on to the Feet of the Lord, not bothered about the fruits of such deeds.

In the second part of the song, the poet again says that the attitude of a man who has all worldly desires and at the same time thinks that he should not reap the results of such desires or acts is foolish or non-Vedic behaviour amounting to almost blasphemy. Similar thoughts are expressed in the *Varaha Purana* where it is said:

“Punyasya phalam ichchanti  
punyam nechchanthi maanavaah” -

i.e. people want the fruits of punya without doing punya.

The Purana goes on to say:

“phalam paapasya nechanti  
paapam kurvanthi maanavaah” –

It means, they do not want the result of sins, but yet continue to commit sins.

So, there is a twofold classification here, i.e. one set of people who want to enjoy the fruits of good deeds without doing the good deeds and the second set commits bad deeds and wants to avoid reaping the results of the sins.

In the last part of the song the poet says that it is even possible for a man to see his own Atma, as clearly as his image in a mirror. This is an indirect reference to the claim of the Advaitins who say that one can realize one's own self through yogic practices. They speak of Brahman as nirguna (attributeless) and Niraakaara (formless). Saguna Brahman is anathema to them. Annamayya pities such people since they are unable to worship the Supreme Lord Venkatesvara who grants Darshana in His matchless archa-mani-festation.

### SONG - 433 – (A.S., VOL.I)

#### Transliteration

Hari! neeyanumatho naa karmamo?  
Parame ihamai bhramiyincheeni

Kalugadu shanthamu katakata buddhiki  
Chalamuna inthaa jadivinanu  
Niluvadu chittamu neepai chintaku  
Palu sampadhalanu paraginanu

Taguladhu Vairaagyadhanamu aatmakunu  
Ogi nupavaasamu lundinanu  
Agapadadhu mukthi aasala naasala  
Jagaminthaa sancharinchinanu

Viduvadu janmamu vivekamunane  
Jadisi svatantram jarapinanu

Edayaka Sree Venkatesvara! neeve  
Badigaachithi ide brathikithi ■■■■

### **Free Translation**

O Lord Hari! It is not known whether it is Your Will or whether it is my fate.

I am deluding myself that this world is itself the highest abode (Para)

Alas, there is no peace to my mind though I have studied ■ lot  
My mind does not get fixed ■■ You for meditation, though I have acquired a lot of wealth and fortune.

Though I have fasted ■ lot, the wealth of detachment has not been realised by my Atma (Self)

Though I have roamed all over the world, with innumerable desires and hopes,

Mukti is not in the offing.

Cycle of rebirths does not leave ■■■ in spite of my sense of discernment; neither does it leave me when I do think and act with freedom and independence.

But now, O Lord Venkatesvara, You have come to my rescue and I am saved (my life has become meaningful)!

### **Explanation**

This poem is another instance of illustrating the tricky and elusive ways of worldly life. Scriptural Study, acquisition of wealth, observing vows and rituals, doing things assuming certain amount of independence in spiritual matters – are all futile. They do not make one successful spiritually. The key is only one – Grace of God. Even acts of devotion (Bhakti) and whole-hearted surrender (Prapatti) do not become efficacious unless God shows His Grace. This is the truth that Annamayya highlights in this song.

### **SONG - 435 – (A.S., VOL.I)**

#### **Transliteration**

Deva ee thagavu dheerchavayyaa  
Vevelaku nidi vinnapamayyaa?

Thanuvuna bodamina thathi nindriyamulu  
 Ponigi yekkadiki bovunayaa?  
 Penagi tallikada biddalu bhuvilo  
 Enagoni ekkadi kegudurayyaa?

Podhuguchu manamuna bodamina yaasalu  
 Adana nekkadikki narugunayaa?  
 Odhuguchu Jalamulanundu matsyamulu  
 Padapadi yegati baaseenayyaa?

Lali nokatokatiki lankelu nive  
 Alaruchu nemani yandunayaa?  
 Balu Sree Venkatapathi naa yaatmanu  
 Galigithi vekkadi kalushamulayyaa?

### *Free Translation*

O Lord resolve this dispute (quarrel)  
 This is the request made thousands of times.  
 These sense organs which are born along with the body, where  
 else can they go?  
 The children born to a mother in this world, where else  
 they go?  
 The desires which gather and arise in my mind, where else  
 they go?  
 The fish which live in the water, how can they leave it (wa-  
 ter)?  
 Thus each phenomenon is inextricably linked with the other  
 In my anxiety, what can I say?  
 But, O Sree Venkatachalapathi, the moment I realised that  
 You are in my Atma, where is the room for all these  
 shortcomings and defects? (There is no place)

### *Explanation*

This is an extremely powerful song which brings out the invariable relationship that subsists between the body along with its senses and the acts of sin that are performed by it day after day. So long as the body is there, action becomes inevitable. Action breeds reaction, resulting in good and bad results. This leads to cycles of rebirth. Where lies the solution? This is the dilemma



we are all caught in. What to say and whom to blame? Wonders Annamayya. But the sudden realization that the Lord is present in one's self as antar\_amin dispels all these doubts and fears. When the Lord is there, how ■■■ sins taint a person? Do termites have their way in Fire?

### SONG- 437 – (A.S., VOL.I)

#### *Transliteration*

Antarangamella Sree Hari koppinchakundithe  
Vinth vintha vidhamula veedunaa bandhamulu?

Manujudai phalamedhi mari jnaniyau daakaa?  
Tanuvetthi phalamedhi dayagalugu daakaa?  
Dhanikudai phalamedhi, dharmamu seyudaakaa?  
Pani maali mudisithe paasenaa bhavamu?

Chadiviyyu phalamedhi santhamu galugudaakaa?  
Pedavetthi phalamedhi priyamaadu daakanu?  
Madhi kalgi phalamedhi Maadhavu thalachudaakaa?  
Edhuta thaa rajaithe nelenaa paramu?

Paavanudai phalamedhi bhakthi galigina daakaa?  
Jeevincheti phalamedhi chinta deeru daakanu?  
Vevela phalamedhi Sree Venkatesu gannadaakaa?  
Bhaavinchi thaa devudaithe prathyakshamavunaa?

#### *Free Translation*

If we do not entrust to Sree Hari our mind in full,  
Is there any hope or manner in which our bonds can be severed  
in a variety of ways?  
What is the use of being born ■ ■ ■ ■ ■ unless one becomes ■  
Jnaani (Enlightened person)?  
What is the ■ of having this body (as a human being) un-  
less one has compassion?  
What is the use of being a man with means, unless one does  
charity?  
When ■ ■ ■ sits idle without any work and grows old, will thi  
worldly existence go away?

What is the use of having studied unless one attains peace?  
 What is the use of moving these lips unless one talks sweetly?  
 What is the use of having this mind, unless it thinks and medi-  
 tates upon Madhava?  
 By being a king in this world, can one rule over the other  
 world (Para)?  
 What is the use of being holy, unless one has devotion?  
 What is the use of this living, unless one is able to resolve the  
 worries?  
 What is the use of having thousands of other things, unless  
 and until one sees Lord Venkatesvara?  
 If you think that you are God, will He come before You?

### **Explanation**

In this song, the poet lists out the various things which should be done in order to get rid of this worldly bondage. He says one should become a Jnaanin, learned one and attain enlightenment. One should be compassionate, one should be having charitable disposition, one should be patient, one should talk sweetly and not be harsh. One should think of Madhava. One should not think that by the mere fact of ruling over this world as a king, one automatically rule over the other world also. He continues and says that devotion to the Lord is a must, that one should relieve oneself of worries and that all this is possible if one meditates upon and attains the grace of Lord Venkatesvara. The sting lies as usual at the end, as in the tip of the tail of a scorpion. The last sentence is the sting where the poet says that if one thinks of oneself as God, God will not automatically come before him. This concept that there is no distinction between one and God is the basic tenet of Advaita. Advaitins say that the Mahaavaakya "Aham Brahmaasmi" stresses the oneness of one and Brahman, the Supreme. (i.e. Jeevatma is same as Paramatma). But, it was left to Ramanuja to interpret "Aham Brahmaasmi" in a different way. Ramanuja says that Aham means Brahman who is the Antaryamin is the same as Jagatkaarana Brahman. So, outer self does not become God, but it is the inner self which is

God. Annamayya is exposing this fallacy in the philosophy of Advaitins through the satirical question posed in the **1111** sentence.

**BONG - 438 - (A.S., VOL.I)**

***Transliteration***

Aapadbhandhudu Hari maaku galadu  
 Doopili talachinaa dosha haramu  
 Garuduni nekkina ghanarevantudu  
 Garudakethanamu gala rathudu  
 Garudade tanakunu gariyagu baanamu  
 Garime neethadepo ghanagaaroodamu  
 Paamu parapupai bandina siddhudu  
 Paamu paasamula parihaaramu  
 Paamuna namrithamu padadacchinanatadu  
 Vemaru neethade vishaharamu  
 Kamalaakshudeethadu Kamalanabhudunu  
 Kamalaadeviki gaivasamu  
 Amarina Sree Venkataadhipudithade  
 Mamathala maakide mantraushadhamu

***Free Translation***

We possess Lord Hari who is our Aapadbandhava, i.e. ■ relative who comes to our **RESCUE** ■ times of crises.  
 Even if one casually thinks of Him, He will remove all sins.  
 He is the mighty rider, who has mounted Garuda (the divine bird)  
 He is the warrior who has Garuda on his banner.  
 Garuda also becomes the powerful arrow for Him (Gaaruda Astram)  
 Well, He is the great One who is Gaaruda Mantra itself  
 (Recitation of Gaaruda Mantra is said to get rid all of one's fears. So the poet says that the Lord is the personification of Gaaruda Mantra and thinking of him will bring the same effect as reciting Gaaruda Mantra, i.e. relieves us from all our fears)

He is the great **Siddha** Purusha, who is reclining on the Snake couch and is beyond all desires

He is the remedy for the serpent **handa**

He is **the** One who used the snake (Vasuki) to churn out Amrita (from the Milky Ocean)

Well, I can assert a thousand times that He is **the** antidote for all poisons

He is the lotus-eyed One, **He** is also the One who has the lotus in His navel.

He is under complete control of His Consort Kamalaa (i.e. Sri).

Well, He is **the** one standing as Master of the Holy Venkata Hill.

With all our affection, **we** declare that He is the ultimate Mantra and medicine for us.

### **Explanation**

In this song in the first part, the poet describes the qualities of the divine bird vehicle Garuda as seen with the Lord. He refers to God **as** one who is riding the divine bird, having the divine bird on the banner, using the divine bird as his **arrow** and ultimately becoming Garuda Mantra Himself.

In the next part, he refers to the other Nityasuri with whom the Divine Lord is closely associated, viz. Adishesha and he says that the Lord is the One reclining on Adishesha, and **one** who is an embodiment of all Siddhis. He is the One who used Vasuki during churning of the Milky Ocean to produce nectar (Samudra Mathana). He further says that He is the antidote for all vicious poisons and that He is the ultimate word in the cure of poisons. Identifying the Lord with the Medicine recalls to our mind what Kulasekhara Azhvar said in the following verse

Vyaamoha-prasamaushadham munimanovritti-  
pravritti-aushadham

Daityendraartikaraushadham trijagataam  
sanjeevanaikaushadham|

Bhaktaatyanta-hitaushadham bhavabhaya  
 pradhvamsanaikaushadham  
 Sreyah-praaptikaraushadham piba manah!  
 Sree Krishna-divyaushadham||

(Mukundamala - VIII 24)

“This medicine, in the form of the divine Name of Sree Krishna, cures ignorance and confusion. It inspires sages to engage their minds in meditation and it torments the demons. It is the medicine for restoring the three worlds to life and for bestowing unlimited blessings on the devotees of the Supreme Lord. Indeed, it is the only medicine which can destroy one’s fear of material existence and lead one to the attainment of supreme good. O my mind! Drink it!”.

Thus, in this simple song, the poet powerfully highlights the Mantra and Aushadha-aspects of the Divine.

### SONG -439 – (A.S., VOL.I)

#### *Transliteration*

Iravagu vaariki iha paramidiye  
 Hari seve sarvaatmalaku  
 Durita mochanamu dukkha-pariharamu  
 Hari-naamame po aatmalaku  
 Parama padambunu bhava niruharanamu  
 Paramaatmu chinte prapannulaku  
 Saaramu dhanamulu santoshakaramulu  
 Sauri kathalu samsaarulaku  
 Korina korkiyu kongu bangaruvu  
 Saare Vishnudaasyamu lokulaku  
 Ichchayagu sukhamu iravagu pattamu  
 Acchuta kripa mokshaarthulaku  
 Acchapu Sree Venkataadhipu saranamu  
 Rachchala maa paali raajyapu sugati

**Free Translation**

For those who want liberation, this is Bliss in this world  
and the other (Iha and Para)

Rendering service to Hari is the secret for all Atmas

For all Atmas, repetition of Harinama is indeed the one which  
removes all grief and frees **one** from all sins

For the Prapannas (who have surrendered to God), meditating upon the Supreme Self will surely confer Paramapada and put an end to the cycle of births and deaths

For those leading a family life, listening to the stories of Sauri (Lord Vishnu) **is** the quintessence of real wealth and will confer supreme happiness

For those living in this world, the ultimate that they can wish for is eternal subservience (Daasya) to Vishnu. That indeed is akin to gold kept tied in the edge of the saree (cloth) that one is wearing.

For those desirous of Moksha, Grace of Lord Achyutha alone confers the Bliss that they desire and the most exalted position that they could aspire for

For all of us the right royal path is to seek Saranagathi **in** the Feet of the Lord of Venkataadri

**Explanation:**

In this song the author uses the word “kongu bangaruvu” which is a peculiar Telugu phrase. In days of yore the ladies, to make sure that the money that they possess is not stolen away or spent by others, used to keep it tied to the sarees that they are wearing. Further, that money comes handy for them whenever they need it. So the context in which the poet uses the phrase therefore means that becoming subservient to Lord is safe and certain wealth that one can possess so as to attain Salvation.

He ends the song by saying that seeking Saranagati **in** the Feet of Lord Venkatesvara is the right royal path. Actually, in the next song (Song No 440) the same thought of the Supremacy of Saranagati is asserted by the poet when he says

“Hari Sarananna appudu dehi  
amarulakante kadun adhikudu”

i.e., if one seeks to surrender ■ the Feet of Hari, that person can be considered as even greater than the Devas themselves.

The poet continues in that song to say -

“Paramun ihamu arachethide prayaasam inchuka ledu  
Durithamuledu Duhkhamulu levu  
Thodane Vaikunthamu eduruga vachchu  
Garima Sree Venkatesudu veedevo  
kaanarairigaa innaallammaa!”

In these lines, the poet says that no great effort is needed for Prapatti. Iha and Para sukha are there in the palm of your hands. There are no sins. There ■■■ ■■■ sorrows. A place in Vaikuntha is ensured. O my dear ones, how is it that all these days you missed this when ■■■ to you! Here is Sree Venkatesvara Himself (You worship Him and all these benefits will be conferred on You).

### SONG – 441 – (A.S., VOL.I)

#### *Transliteration*

Unna vichaaramu lela oho samsaarulaaraa!  
Innitiki ithade raksha ide meeku manaro!  
Takkaka Brahmala ganna tandri kolichi ■■■■  
Ekkuva santati galgi eederaro  
Akkuna Lakshmeenaaraayanula talachi ■■■■  
Chokki mee mee dampatulu sukhamuna nundaro  
Bhavaroga-vaidyuni paadamulu sevinchi  
Bhuvi rogamula baasi podalaro  
Tavili padhi dikkulu taanaina vaani  
Gavisi pogadi dikku kaligi bradukaro  
Talli tandree neethade thaga jutta meethade  
Ellagaa buttinchi penche yelikeethade  
Challagaa Sree Venkatesu saranantimide memu  
Kollaga meerella mammu gurigaa vardhillaro!

**Free Translation**

O residents of this world! Why all these worries?  
 He is all in all. He is the Protector. He will help you to survive. Please will you not listen?  
 Please all of you worship the father of Brahmaa. You will indeed be blessed with ■ good progeny in this life.  
 Please all of you couples meditate upon Lakshminarayana and live for ever in conjugal happiness.  
 Won't you be freed from this worldly ills and be happy by worshipping the feet of this Doctor who cures all worldly ills?  
 Won't you come close to Him, praise Him, who is all the ten directions Himself (Omnipresent) and be protected?  
 He is both the father and the mother, He alone is the true relative.  
 He is the One who created ■■■. He is the ■■■ who brings us up and rules over us.  
 We, all of us have nicely sought protection (Saranu) with Lord Venkatesvara.  
 Why don't all of you take us as role models and be blessed with prosperity?

**Explanation**

In this song, Annamayya exhorts people living in this world to resort to the Lord of the Seven Hills to procure the benefits of family life. Worshipping Him as the father of the Creator Brahmaa would confer good progeny. Worshipping Him as ■■■ associated with Lakshmi will bring peace and harmony in conjugal life. Worshipping Him as Doctor will drive away all diseases. Those who go to any direction with faith in Him, will be taken good care, by Him. In short, He is our mother, father, kith and kin, near and dear. So, why fear? Asks the poet.

**SONG - 411 - (A.S., VOL.I)****Transliteration**

Kaliginadi yokkate Kamalaapatiseva  
 Telupa kongicchenu dibbemu dodikenu



Hariye paratattvamathadokkade gathi  
 Dharalona devatalendarainaa galuganee  
 Murahara naamamu munchi yokkate ekkudu  
 Iravaina mantramu lenniyainaa nundanee

Govindu daasule pekkuva ghanu lindarilo  
 'Vevelu pedda latu vela sankhya lundanee  
 Kaivasapu Vishnu Kainkaryame Saadhanamu  
 Eevala naavala punyamentainaa galuganee

Pattina Sree Venkatesu Bhakti yokkate ghanamu  
 Itte saastra jnaanametlunnaanu  
 Vottina yaatani mudra lokkatiki moolamu  
 Etti laanchanamu lila nenniyainaa nundanee

### *Free Translation*

Only **one** thing is there. That is servitude to the Consort of  
 Sree

That confer clothing and food for all us

Let there be any number of gods.

Hari alone is the highest reality and He alone is the goal.

Let there be any number of good Mantras.

The Name "Murahara" alone is the best Mantra.

Let there be thousands of great men (big shots) in the world

But the greatest are the Daasaas of Govinda.

Let there be any amount of merit (Punya) acquired here and  
 there

But the only means (to attain Moksha) is rendering service to  
 Vishnu which is well within one's means.

Whatever be one's erudition in scriptures

Devotion **to** Sree Venkatesvara alone is the greatest knowl-  
 edge.

Whatever may be the multitude of insignias of office **one**  
 may have

The best and the sole **source** of authority for all, is His insig-  
 nia (Mudra Dhaarana)

**Explanation**

Here again the poet stresses the importance of being a devotee of Lord Venkatesvara. He speaks of the importance of wearing the emblems of Sankha and Chakra on shoulders, which forms an integral part of pancha-samskaaras. This is the most efficacious eligibility a devotee can have. This involves initiation by a proper spiritual preceptor. So, ultimately the song culminates in the need to seek a proper spiritual teacher.

**SONG - 44 - (A.S., VOL.I)****Transliteration**

Kantinide yarthamu ghana saastramulu davvi  
 Nantuna nindukantenu naanemendoo ledu  
 Meti vairaagyamu kante mikkili laabhamu ledu  
 Gaatapu vijnaanamu kante sukhamu ledu  
 Meetaina guruvu kante meeda rakshakudu ledu  
 Baata samsaaramu kante paga ledu  
 Para peeda seyukante paapamu marendu ledu  
 Paropakaaramu kante bahu punyamu ledu  
 Nirata saantamu kante nija dharma mendu ledu  
 Haridaasudau kante gathiledu  
 Karma sangamu maanukante tejamuledu  
 Armili gorika maane yantakante buddhi ledu  
 Dharmapu Sree Venkatesu dagili chocchi  
 Nirmalaana nundu kante nischayamu ledu

**Free Translation**

I dug deep into the scriptures; I discovered that this alone is  
 the real essence and meaning  
 There is no higher Truth and nothing more precious than this  
 There is nothing that confers greater benefit than total de-  
 tachment  
 There is no higher happiness than the deep and flawless  
 knowledge about God (vijnana)

There is no greater Saviour than the spiritual teacher (Guru)  
 There is no greater enemy than this worldly life  
 There is no greater sin (*Paapa*) than causing trouble (evil) to others  
 There is no greater merit (*punya*) than doing good to others  
 There is no greater real virtue than being calm and peaceful throughout  
 There is no other way (to achieve liberation) than becoming a servant of the Lord (Haridasa)  
 There is no greater merit than giving up all association with worldly activities (Karma Sanga)  
 There is no greater wisdom than giving up all one's desires  
 There is ■■ unfailing perfect way to happiness and peace than having pure thoughts - and  
 To seek Sree Venkatesvara, and be attached to Him and to surrender to Him (seek Saranagati)

### Explanation

This song brings out eloquently the merit of cultivating detachment from all worldly things. Yamuna, in the opening verse of his 'Gitarthasangraha' states that Bhakti is the outcome of *Vairaagya* which in turn, is produced by ■ careful performance of Karma and Jnaana Yogas. Bhakti is indeed, ■ special kind of knowledge about the nature of God and man. This knowledge is generated by the instruction given by ■ spiritual master.

Annamayya borrows a popular idea from the 'Mahabharata' and says that helping others leads to punya; and causing to harm others brings in demerit. This is the quintessential teaching of all scriptures:

"Slokaardhena pravakshyaami  
 Yaduktam granthakotishu  
 Parapakaarah punyaaya  
 Paapaaya parapeedanam"

(I shall give the entire teaching contained in millions of scriptures, in just half ■ verse – Helping others results in *punya*; troubling others results in *papa*).

## SONG - 444 - (A.S., VOL.I)

*Transliteration*

Athanine ne kolichi nenandithi  
 bo nija sukhamu  
 Sreetaruneepathi maa yaadavudu  
 Srishti inthayunu Hari moolamu  
  
 Korudhumaa duhkhamulu kora  
 ketenchu tamudaame  
 Aa reetulane sukhamulu ethenchu  
 nandunu vichaara mantelaa  
 Saareku daivaadheenamulivi rendu  
 svayatnamulugaavevvariki  
 Koretidokate Hari saranaagati;  
 Govindude inthaku moolamu  
  
 Kammantimaa prapanchamu galigee  
 svabhaavamudu andukadi  
 Immula mokshamu ee reetulane isvarudichchina  
 idi galugu  
 Kammi Antaryamin kalpitambulivi  
 kaadana navunanaraadevvariki  
 Sammatinchi aasapadiyedidokate  
 sarvalokapati nija daasyamu  
  
 Sari nerugudumaa poyinajanmamu  
 saarekunememi chesitimo  
 Iravuga natlaa meedati janmamu yerukalu  
 marapulu ika nelaa  
 Niratamai Sree Venkatesudu tana  
 ichcha nirmincinadidi ee dehamu  
 Garimela naatani kainkaryame po  
 kalakaalamu maaku kaanaachi

*Free Translation*

I worshipped only Him and I can assure you that I obtained  
 real happiness

The Consort of Lakshmi, Sree Hari, the Lord of Maya (Prakriti/mysterious positive powers) is the cause for the entire creation

Did we ~~ever~~ ask for sad things? They came on their own even without being desired.

Similarly happiness also comes on its ~~own~~. So why worry? Both (happiness and sorrow) are God's Will. They are not caused by one's own efforts.

What I seek is only this. That is surrender to Lord Hari. Govinda is the ultimate ~~purpose~~ for all this.

Did we ask for the existence of this world? It is there by its very nature

Similarly, only when the Supreme Lord grants it, ~~we~~ will be conferred with Liberation (Moksha)

These (concepts of existence and Liberation) ~~are~~ creations of the all encompassing Antaryamin

Nobody can say that this will happen and this will not

What we can accept and desire is only one thing. That is servitude to the all powerful Master of the world.

Can we ever correctly recall what all we did in the previous birth?

Then why try to find out what is likely to happen in the future births and forget it.

This body ~~was~~ fashioned by Sree Venkatesvara out of His own desire

Let ~~us~~ therefore realise that to render service to Him for all times, is the source of eternal happiness for us.

### ***Explanation***

In this song, the poet addresses the Lord as the Consort of Lakshmi, thus highlighting the fundamental principle of Sreevaishnavism. He refers ~~to~~ the Lord as Maayadhavudu i.e. One who is able to control ~~all~~ Maaya (i.e. Prakriti or Matter). The word Maayaa is interpreted by ~~the~~ Vaishnava preceptors as positive, real power of the Lord. It is not mere illusion, as understood by the Advaitins. What is created by the Lord with His own mysterious, real, positive power, can only be real, but not illusory.

In this song, he again stresses upon the efficacy of Saranagati as he says that God, the cause for the creation, is the cause for **all** our sorrows as well as happiness and that the world exists because of Him. We neither know the past **nor** the future. As such why worry about those? He says that this body is the gift of God to us. He concludes by saying that **our** only job is not to worry about all these things over which we have no control, but to do the thing over which we have control, viz., do service (Kainkarya) to the Lord as that will be an unfailing source of happiness for us. Similar thoughts are expressed by Desika in his Varadaraja Panchasat (Verse 34).

*Ajnaatanigraham anaagamavedinam maam  
Andham no kinchid avalambanam ashnuvaanam  
Etaavatheem gamayithuh padaveem Dayaalo!  
Seshaadhralesha-nayane Ka ivaathi-bhaarah?*

In this verse Desika says:

"I do not know how to get out of this world, **nor** do I know how I came into it. I am therefore, like a blind man, devoid of any support whatsoever. O Merciful One! who has led **me** so far (i.e. on the path of Prapatti), what is the difficulty for You in leading me during the remaining distance (to the goal, Moksha) also?"

### SONG – 445 – (A.S., VOL.I)

#### *Transliteration*

Daivamu neeve gati maa tappulu paniledu  
Sreevallabhudavu neeve chekoni kaavagade!

Janani **me** Maaya, janakudavu neevu  
Janulamu nemindaramoka santati biddalamu  
Onaredi dina bhogamulu ooreti chanu baalu  
Munukonu maa nadavallivi muddulu meekivivo

Dhara pasu-pakshi-mrigaadulu taga tobuttugulu  
Urutagu **me** dehambulu uyyala tottelalu  
Marigina **santharagamu** bommarindlayaatalivi  
Nirati maayajnaanambu neeke navvulayyaa

Chaavulu bhuttugu laadedisari daagili mucchimulu  
 Baavapu-taarambhambulu baalaleela-gatulu  
 Kaivasamandaga Sree Venkatapathi nee daasyambidi  
 Maavanti vaarikellanu nee mannana laalanalu

### *Free Translation*

O Lord, You are our only hope. All our mistakes do not count.  
 You are the Consort of Sree (Sreevallabha). Won't You Yourself take charge and protect us?

Our Mother is Your Maayaa (mysterious power or Nature)  
 You are the Father

All of us are children of a single line of descent.

The day-to-day enjoyments are the milk oozing from the  
 breasts of our mother.

From the very beginning, these are our modes of life; these  
 are matters of liking for You!

The birds, animals etc. are our brothers and sisters (born of  
 the same mother; i.e. Prakriti)

Our bodies are like cradles. This world itself is like game in  
 a world of dolls.

Verily our foolishness is a matter of mirth and laughter for  
 You, O Lord!

Birth and death are like a hide and seek game

All our enterprises are like the child's movements (plays).

What is under our control, O Venkatachalapathi is servitude  
 to You.

For all those who are like us, Your protection and affection is  
 a great favour!

### *Explanation*

This poem beautifully expresses our helplessness and our complete dependence on the Lord of the Seven Hills, who, like a mother guards and looks after the children who are incapable of looking after themselves.

Annamayya's observation that we, the human beings, along with birds and animals are all the children of God and that we are

brothers and sisters is very true and touching. The poet has presented a very interesting and sustained metaphor – our parentage, childhood, being put in cradle, games befitting that age, etc. All our activities should therefore be sources of delight for the Divine Couple. But the ultimate end of human existence is rendering service to that Couple, he concludes.

### SONG – 446 – (A.S., VOL.I)

#### *Transliteration*

Mariyu mariyu nive maa panulu  
 Merasithiminde mikkilini  
 Naaraayanunaku namaskaaramu  
 Dhaaruneeapatikini dandamu  
 Sreeramanunaku jeri snuaranyamu  
 Vaaridhisaayiki varusa johaaru  
 Ramakrishnulaku rachanala bantanu  
 Daamodarunaku daasudanu  
 Vaamanamoortiki vaakitigollanu  
 Somaarkanetruni soridi lenkanu  
 Govindunike koluvulu setumu  
 Devottamubadi dirugudumu  
 Bhaavaja-gurunaku pampunadathumu  
 Sree Venkatapathi sevinthumu.

#### *Free Translation*

Again and again these are our activities.  
 We shine best in them  
 Salutations to Narayana. We bow down to the Consort of  
 Bhudevi (Dhaaruneeapathi)  
 We surrender to the Feet of the Consort of Sree (Sriramana)  
 For the Supreme who is lying on the ocean, our Salutations.  
 I am a bond slave to Rama and Krishna  
 I am the servant (Dasa) to Dammadara  
 I am the sentry at the door (door-keeper) for Vaamana



I am the servant for the One who has the moon and the sun as  
 His eyes  
 We render services only to Govinda  
 We walk behind the Supreme God  
 We carry out the commands of the father of Manmatha  
 We worship Sree Venkatapathi

### ***Explanation***

Unfortunately the translation cannot reflect the alliterations abounding in each line in the original Telugu poem. Those who know Telugu will be able to read the transliteration and enjoy the poem better.

It is interesting to note that in the first two paras of the song, Annamayya uses the First Personal Pronoun (I) and uses the Plural termination in the last para. This indicates the ardent desire of the great saint-singer to include everyone and take all those who are interested for rendering different types of service to Lord Govinda, the Supreme God, Father of the god of Love, who is none other than Sree Venkatesvara. This reminds us of the large-heartedness of Andal, who in her *Thiruppavai* – woke up all her friends and took them along with her, to the abode of Lord Krishna, so that they too could share her unique experience.

### **SONG – 448 – (A.S., VOL.I)**

#### ***Transliteration***

Marali marali jaya mangalamu  
 Soridi nicchalunu subhamangalamu  
 Kamalaaramaniki Kamalaakshunakunu  
 Mamatala jaya jaya mangalamu  
 Amara jananikini Amara vandyunaku  
 Sumuhoortamuto subhamangalamu  
 Jaladhikanyakunu jaladhisaayikini  
 Malayuchunu subha mangalamu  
 Kalimikaantaku aa kaliki vibhunikini  
 Suluvula yaarati subhamangalamu

Chitthaju talliki Sree Venkatapathiki  
 Matthillina jayam mangalamu  
 Itthala nattala iruvura kagiti  
 Jothula rathulaku subhamangalamu

### Free Translation

Again and again, may the Divine Couple be blessed (Jaya Mangalam)  
 May good always happen to Them!  
 For the Lotus-born One (Kamala) and for the Lotus eyed One, affectionate blessings  
 For the Supreme Mother of gods and for the One saluted by gods, may good betide  
 For the daughter of the ocean and for the One resting on the ocean, may good betide  
 For the mother viz., Goddess of prosperity and for the handsome Lord, may good betide,  
 For the mother of Manmatha and for Lord Venkatachalapathi overflowing good blessings.  
 For the absorbing love-sports and tight embraces of the Two, affectionate blessings

### Explanation

In this poem Annamayya takes upon himself the role of a well-wisher and blesses the Divine Couple. It is reminiscent of Periyaalvar's *Pallaandu Pasurams* where also the Alvar blesses the Lord and wants to prevent the casting of any evil eye on the Supreme. Excess of love and affection towards the Lord results in the reversal of the roles of the Protector and the protected.

### SONG – 450 – (A.S., VOL.I)

### Transliteration

Kaladi galatte karmaphalambulu  
 Nilipitimaa nemu nimmaku pulusu  
 Enta sesinaa ihamuna jeeviki  
 Chenta najudu vraasina koladhe

Vantala muntiki vaadi vettitimaa  
Kontha teepu cherakuku jallitimaa

Ghanamuga buddhulu garapina dehiki  
Munu nochina nomu phalambe  
Ninupu tenkaayaku neeru ninchitimaa  
Onara vemuna chedu nichitimaa

Iravuga Sree Venkatesude praaniki  
Kerali bhaagyamosagina yante  
Maruvamunaku parimalamu sesitimaa  
Perigeti yadavulu penchitimaa?

### *Free Translation*

Whatever will be, will be. The results of ~~our~~ actions will be  
whatever they ~~are~~ destined to be.

Did we impart sourness in the lemon fruit?

Whatever may be done, the individual in this world will ex-  
perience only what was destined by Brahma

Were ~~we~~ responsible for making the thorn sharp?

Did we sprinkle (inject) sweetness over (into) the sugarcane?

Even the Jiva who is highly educated

Will have to reap only whatever he sowed in his earlier days  
(births)

Did we fill the coconut of the tall tree with water?

Did we make the neem bitter?

Did we impart fragrance ~~in~~ the maruva-flower?

Did ~~we~~ make the forests grow?

Whatever Sree Venkatesvara has destined for this soul

Only that much they enjoy. (Neither less, ~~nor~~ more)

### *Explanation*

Here the author expatiates on the inevitability of fate and says that whatever one enjoys ~~in~~ suffers in this world is what has been ordained by the ~~creator~~ Himself – in Annamayya's words, Lord Venkatesvara.

Potana in his *Bhagavatam* (VII.2.49) also expresses similar thoughts when he says -

Dhanamu veethi badinaa daiva vasambuna  
 Undu povu, moola nunna naina  
 Adavi Raksha leni abalundu vardhillu  
 Rakshitundu mandiramuna chachchu

Translated it says: "Even if money is left/lost on the road, it will be safe under the watchful eye of the Lord, if so destined while the money though stacked safely in a ~~urine~~ will be lost if so destined! Similarly, a helpless person with no protection will flourish ~~even~~ in a forest, while a person, well protected ~~even~~ in a palace, will perish - if ~~is~~ destined.

Similar thoughts were expressed by the poet in another context -

Pokan maanadu dehamevidhamunan  
 poshinchirakshinchinan  
 Raakan maanavu haani vriddhulu  
 mahaaranyambulo daaginan  
 Kaakan maanavu poorva janma  
 kritamul kaagalgu narthambulun  
 Lekan maanune enthavaarikayinan  
 lemulsirul Raaghavaa!

Translated it means:

In whatever way we feed ~~and~~ protect the body, will it stop going away (falling dead)?  
 Even if one hides oneself in a deep forest, the loss or prosperity cannot be prevented from occurring  
 Similarly, the fruits of the activities of our past karma cannot be prevented from materialising  
 Neither can the things which are yet to occur be stopped.  
 Whosoever it be, poverty ~~and~~ wealth, O Raghava! will not refrain from taking place.

SONG - 452 - (A.S., VOL.I)

**Transliteration**

Rendu moolikalu reyi pagalu nunnavi  
 Andadehamandokati aathumalonokati

Idivo rasabaddhamu Indriyamulu menilo  
 Padilamugaa nilipi bandhinchuta  
 Adivo vedhaamukha mantarangapu ■■■■■  
 Chedarakundaa jonipi Sree Hari talachuta  
 Taaravidya gantimi tagili naasaagramandu  
 Meratho drishtinilipi meluponduta  
 Çaeruva ■■■■■ vidya, chittamulo pranavamu  
 Deeratha naadamu sesi devuni pogaduta  
 Putajayamaaya, nitte punyapaapamu landulo  
 Kutilapu gorikala konadunchuta  
 Itulane Sree Venkatesudindirayunu  
 Atu prakriti purushulanu ■■ ora vacchuta

### Free Translation

There are two herbs which are available both by day and night  
 One is in the body (Jeevatma), the other is in the soul (Antaryamin)  
 Here is the "Rasabandha" to contain and control effectively all the ~~senses~~ (Indriyas) in ~~our~~ body  
 There is the vedhaa-mukha, viz. making the inner mind to concentrate on Hari without any diversion.  
 We have learnt the ~~art~~ (taara vidya) to ~~cross~~ this Samsara and that consists in keeping one's vision concentrated on the point in the centre of the two eyebrows. (Naasaagra)  
 Suvarna Vidya is also closeby; it is to allow the Omkara (Pranava) to keep on repeating and singing the praise of the Lord  
 By that we have succeeded in conquering Puta (*Putajaya*) i.e., destroying our merits and demerits (punyas and paapas) and all our wicked desires  
 Similarly, we have to think always of Sree Venkatesvara and Lakshmi as ~~Prakriti~~ and Purusha.

### Explanation

This is a rather abstruse poem where the poet refers to the ~~Nama Mahima~~. He says that this Nama is like a medicinal

herb, but while medicinal herbs are available for plucking only by night, this herb is available both day and night. He compares the Namasmarana act **॥** Rasabandha, Tara Vidya, Suvarna Vidya and Puta Jaya. Rasabandha is a phrase that is used to refer to the process where mercury is used while melting gold **॥** as **॥** get rid of its impurities. The poet therefore says that **॥** impurities will get burnt out, if we take recourse to the Rasabandha, which is recitation of Hari Nama. He then says that Hari Nama Smarana is Taraka Vidya, i.e. it is a knowledge which enables us to cross this ocean, viz. Samsara. He says that this Taraka Vidya is Vedha Mukhamu. Vedha is Brahma who is the propagator of the Vedas. The poet perhaps refers to **॥** mind as Vedha Mukhamu as it is the entrance to our very existence. It is the mind which directs and controls the other senses. He suggests that we can control our mind, concentrating and meditating upon the Lord. He says that this meditation has to be achieved by concentrating one's vision on the Naasaagra, the point which is in the middle of the two eyebrows. The poet also refers to Hari Nama Smarana as Suvarna Vidya. He says that the Omkara Nada must be continuously ringing in **our** mind and **॥** should be praising the Lord always. Smarana is therefore, the best remedy according to the poet. He again uses the phrase Puta Jayamu. This again is a phrase that is used while preparing Ayurvedic medicines when the impurities are extracted and the pure essence is retained. Similarly, he says **॥** Hari Nama Smarana will put an end to all our sins and also our impurities and **॥** the wicked desires, **॥** that one is ready to **meet** the maker in pure form.

### SONG - 453 - (A.S., VOL.I)

#### *Transliteration*

Nava Naarasimhaa namo namo  
 Bhavanaasi theeraa Ahobala Naarasimha!  
 Satata prataapa raudra-Jvaalaa Naarasimha  
 Vitata ~~voora~~ simha vidaarana  
 Atisaya karunaa Yogananda ~~Narasimha~~  
~~Mati~~ saantapu Kaanugumaani Naarasimha!

Marali beebhathsapu Mattemalla Narasimha  
 Narahari Bhaargoti Naarasimha  
 Paripoorna Sringaara Prahlaada Narasimha  
 Sirulan adbhutapu Lakshmee-Naarasimha!

Vadana bhayaanakapu Varaaha Naarasimha  
 Chedarani vaibhavaala Sree Narasimhaa  
 Adana Sree Venkatesa andu nindu niravaiti  
 Padivelu roopamula bahu Naarasimha!

### *Free Translation*

Salutations to You, O Nava Narasimha!  
 O Narasimha residing on the banks of Bhavanasini river at  
 Ahobalam!  
 Salutations, O all-powerful angry fiery Narasimha  
 Salutations, O bold victorious Narasimha!  
 Salutations to the ever-kind Yogaananda Narasimha  
 Salutations to the peaceful Kaanugu Narasimha  
 Salutations to the terrifying Mattemalla Narasimha  
 Salutations to the man-lion Bhargava Narasimha  
 Salutations to the whole and beautiful Prahlada Narasimha  
 Salutations to the awe-inspiring Lakshmi Narasimha  
 Salutations to the fierce looking Varaha Narasimha  
 Salutations to unsullied glories of Sree Narasimha  
 Ultimately oh Sree Venkatesvara, it is You who are both there  
 and here  
 Oh Narasimha with myriad forms

### *Explanation*

Here the poet addressed nine forms of Lord Narasimha  
 at various places located in Ahobalam.

**SONG – 454 – (A.S., VOL.I)**

### *Transliteration*

Anganalaala manache naadinchukonegaani  
 Sangaterigina nerajaanadithade

Odaluleni vaanikokkade tandraaya gaani  
 Tadayaka purushottamudithade  
 Badabaagni jaladhiki baayaka alludaayagaani  
 Vedalinche namrithamu Vishnudu ithade  
  
 Puligoodu thinnavaani pondokkate sesegaani  
 Naluvanka Lakshmeenaathudu ithade  
 Chaliki govarivaani sarusa baavaaya gaani  
 Palu devatalakella praanabandhudithade  
  
 Ekkado golla sathula kintimagadaayagaani  
 Takkaka vedake Paratattvamithade  
 Mikkili Sree Venkataadrimeeda nelegaani  
 Takkaka vedamu cheppe daivamithade

### Free Translation

He made us dance to his tunes, O women!  
 He is the only skilled One, who knows everything.  
  
 He is the father of the one who has no body (Manmatha),  
 but He is the "Best among Men" (Purushottama)  
 He became the son-in-law for the Ocean having submarine  
 Fire,  
 but He is the Vishnu responsible for having churned Nectar  
 from the Milky Ocean.  
 He became a friend of the one who is to eat left old food  
 (Kuchela),  
 but yet He is the Lord of Lakshmi (Prosperity)  
 He became the brother-in-law of the coward (Rukmi),  
 yet He is the only dependable relative to all the Devas  
 He became the darling of all the Gopikas living far away,  
 but He is the Ultimate Truth (Para Tattva) that all of us search  
 for.  
 He is atop the Venkata Hill and is ruling over all of us.  
 He is definitely the Lord who is taught in the Veda.

### Explanation

Here, in this song the poet has followed an unusual system of trying to link apparently contrary qualities of the Lord and



then saying that He is the One who is possessing those qualities. Thus he says that the Lord was the friend of the poverty-stricken Kuchela and ■ the same time the Master of Lakshmi Devi who is the last word for prosperity. Further he adds that He was the brother-in-law of Rukmi, the brother of Rukmini, who was also a coward, but he says that the same Supreme Being was the unfailing friend ■ many a Deva. He refers to Him as the Ultimate Truth, the Purushothama and that He is residing atop Venkatadri.

### SONG – 455 – (A.S., VOL.I)

#### *Transliteration*

Neevelikavu maaku, nee daasulamu memu  
Aavala nitarula ne madugaboyyemaa?

Pasuramai undi icchibakkana kamadhenuvu  
Esagi maanai undi ichchi kalpa vrikshamu  
Vesa raayai undi ichchi veduka chintaamani  
Masalani Sreepathivi maaku ichchedarudaa?

Gaali yaavatinchi ichchi kaarumeghamu minta  
Veeli jeernamai ichchi vikramaarkuni Ponta  
Kaalina penchai undi kappera divyaannamichi  
Mailaleni Sreepativi maaku nichutarudaa?

Andane kamadhenuva vaasrita chintaamanivi  
Pandina kalpakamavu bhaktulakellaa  
Nindina Sree Venkatesa neevu mammu nelithivi  
Dandigaa nammite neevu daya joochuta arudaa?

#### *Free Translation*

You are our Master. We are Your servants.

Once this is accepted, why need we ■ and ask favours from others?

Though being an animal, boons are granted by Kamadhenu  
Though being a Tree, boons are granted by Kalpavriksha  
Though ■ ■ only a stone, surprisingly, Chintamani also confers boons

Is it then ■ wonder, if You, Consort of Sree, confer boons on us?

The dark cloud in the sky filled with air gives water.  
The old torn cloth of Vikramarka also granted boons  
The vessel moulded out of burnt wood gave delightful food  
(Akshaya Pathram)

Is it then a wonder, if You, the blemishless Lord of Sree confers blessings on us?

You are the closeby Kamadhenu and You ■■■ the Chintamani to those who surrender to you

You are the fruit-laden Kalpavrisa for all the devotees.  
O omnipresent Lord Venkatesvara, You ■■■ ■■■ Master  
We repose absolute faith in You. Is it unusual if You shower Your Grace on us?

### SONG – 456 – (A.S., VOL.I)

#### *Transliteration*

Akkarakodaganiyatti yarthamu  
Lekka lenniyainaa nemi lekunna nemire  
  
Danditho danaku kaani dharaneesu raajyambu  
Ende nemi yadi pande nemire  
Bendupada Kesavuni perukonani naalike  
Unde nemi undakunde nemire  
  
Ediri thannu gaanani yedapula guddi kannu  
Modala terachenemi moosenemire  
Vedaki Sreepathi ■■■■ veduka jeyanivaadu  
Chadivenemi chaduvu chaalinche nemire  
  
Aavala, nevvaruleni adaviloni vennela  
Kaaviri kaase nemi kaayakunna nemire  
Sree Venkatesvaru cherani dharmamulellaa  
Tovala nundenemi tolagina nemire

#### *Free Translation*

That wealth which does ■■■ come to your help

What does it ~~mean~~ even if it is huge and what is it that you lose  
by not having it?

That kingdom which does not belong to one

What if it dries up and what if it is prosperous?

That tongue which is "dry" by never uttering the Name of  
Kesava

What benefit is there whether you have such a tongue or not  
have it?

That blind eye which is not able to see oneself and the other,  
Of what use is it whether that eye is open or closed?

That person who does not render service to Sreepathi

Of what significance is it whether he is a well-read man or a  
man who has stopped his studies?

That moonlight which shines in a forest where there is no-  
body

Of what use is it whether it shines in all splendour or whether it  
does not shine at all?

Similarly all the "virtuous rites" which do not lead to Sree  
Venkateswara,

Of what use is it whether they are there, or are not there?

### SONG 457 – (A.S., VOL.I)

#### *Transliteration*

Pattinadella Brahmamu

Dattapu jaduniki Daivambelaa?

Ghana yaachakunaku kanakame Brahmamu

Thanuve Brahmamu taruvaliki

Enaya kaamukunaku intule Brahmamu

Tanalo veligeti Tattvambelaa?

Aakativaaniki anname Brahmamu

Lokame Brahmamu loluniki

Kaikoni karmiki kaalame Brahmamu

Sreekaantunipai chinta adhiyela

Bhuvi samsaariki putrule Brahmamu

Navamindariki idi nadachedi

Ivalanu Sree Venkatesu daasulaku

Bhava mathani kripe Brahmamu

**Free Translation**

For a man of wisdom, whatever he catches hold of is God  
Why then should a confirmed idiot take the trouble of seeking God?

For the confirmed beggar gold itself is God

For many, body itself is God

For the lustful, women themselves are God

Why then should one bother about the Ultimate Truth (Supreme) shining within us?

For the hungry, food is God

For the worldly, the world is God

For the ritualistic person time is God

Why then bother about thinking on the Consort of Sree?

For the family-man the children are God

This is what is happening in every day life for everyone

But, here, for the servants of Lord Venkatesvara

His Grace in this world alone is God

**SONG – 461 – (A.S., VOL.I)**

**Transliteration**

Veda mantram ika nela – veru vellankulu nela

Pudamidharudu maaku bhuvanaushadhamu

Hari Achyutaa ante nanagu paapamulu

Narasimha yani ante naatina dukkhamulu maanu

Purushottamaayante pundlu boochulu maanu

Paramaushadhamu eethade paatimpa maaku

Vaasudeva yani ante vadalu bandhamulella

Vaasiki Krishnaa yante, vanthala rogaalu maanu

Sree Satheesaa yani ante, chintalinniyunu maanu

Gaasideera ithade po ghana-divyaushadhamu

Govindaa yani ante goodunu sampadalu

Eevala Maadhava yante ihamu paramu cheru

Deva Naaraayana yante dehamu sukhiyai yundu  
Sree Venkatesude maaku siddhaushadhamu

***Free Translation***

Why do we need other senseless Mantras? Why do we need  
herbal medicines?

The Lord of this earth is the sure Medicine for us.

If we utter the Names "Hari Achyuta" all the sins will get  
erased.

If we utter the word "Narasimha", all the sorrows will vanish

If we utter the word "Purushothama" all our wounds and fears  
will vanish

The greatest medicine is this One for us

If we utter the word "Vaasudeva", all the shackles and chains  
will break away

If we utter the word "Krishnaa", any gnawing illness will get  
cured

If we utter the word O Consort of Sree! ("Sreesatheesa"), all the  
tensions will disappear

I have no doubt this One is the miracle cure and divine medi-  
cine.

If we utter the word "Govindaa", all the wealth will accumu-  
late

If we utter the word "Maadhava", happiness in this world and in  
the other will be ours

If we only say "Lord Naaraayana", our body will be healthy  
and happy.

Lord Sree Venkatesvara is our definite curative medicine  
(*Siddhaushadhamu*)

*Tallapaka Annamacharya was one of the greatest saint-composers of South India. His soul-stirring sankirtanas on Lord Sri Venkateswara, the presiding deity of Tirumala Temple express his deep devotion to the Lord; the saint exuberantly sings His transcendental glory in his inimitable style. His adhyatma sankirtanas are an eloquent tribute to the concept of prapatti emphasised by Sri Vedanta Desika and Ramanuja. The object of Annamacharya's poetry is not only to spread the message of Bhakti towards the Lord of Seven Hills but also to establish integration of the whole man and to uphold spiritual and moral values.*

*The present book, "Spiritual Heritage of Annamacharya", volume II written by Dr. M. Narasimhachary and Dr. Miss M.S. Ramesh make an indepth study of his Adhyatma Sankirtanas with special reference to 121 select songs of the saint - poet.*

